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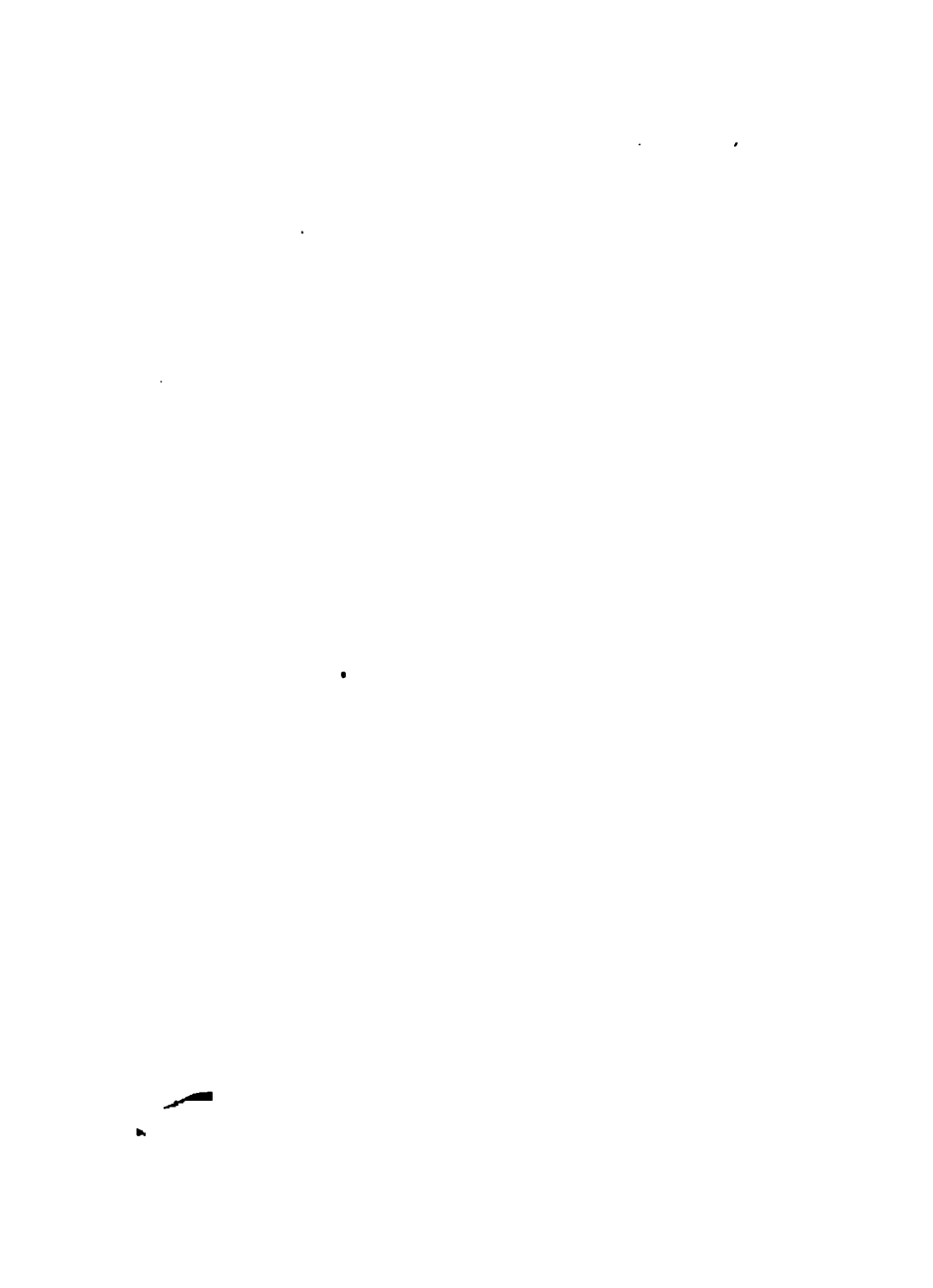
ROME IN A WEEK

Ital 4338.49



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cover



ROME

SEEN IN A WEEK



PUBLISHED

BY M. PIALE AND C^o.

BOOKSELLERS

N^o. 1 PIAZZA DI SPAGNA.

ROME

1849.

MON

DEPT. OF AGRICULTURE



U. S. DEPT. OF AGRICULTURE

OFFICE OF THE SECRETARY

WASHINGTON

1900





ST PETER'S, THE VATICAN AND PIAZZA

Piazza del St. Pietro.

ROME

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C^o

ROME

Ital 4338.49

~~Ital 4338.8~~

1873, June 24.

Gift of

Henry R. Oliver, m. d.

of Boston.

(H. R. 1852.)

ROME

SEEN IN A WEEK

1st. PART.

PRELIMINARY INFORMATION.

HOTELS

in Alphabetical order.

d'Angleterre,	Via Borgognona.
d'Allemagne	Condotti.
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de Londres	Piazza di Spagna.
Meloni	Piazza del Popolo.
Minerva	Piazza della Minerva.
Paris	Via Babuino.
Russie	Via Babuino.
<i>Spillmann</i>	Via della Croce.

Ital 4338.49



HARVARD
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PROVISIONS.

All articles of consumption are abundant and of excellent quality at Rome; families residing in private apartments may be provided with dinners from the

Hotel d'Angleterre.

Lepri, Via Condotti.

Dufour, 10 Via S. Bastianello.

Pelissier, 29 Via della Croce.

MEASURE OF TIME.

The Italian mode of calculation which prevails in Rome and southern Italy is regulated by sun set, or at the $23\frac{1}{2}$ hour at all seasons. On the 1st. January the 24th. hour corresponds to our $5\frac{1}{2}$; $17\frac{3}{4}$ to noon and $7\frac{1}{2}$ to our midnight.

The *Ave Maria* is always at the 24th. hour or half an hour after sunset.

MONIES.

The Roman currency is in scudi, pauls, baiocchi and quattrini.

The scudo is divided into 10 pauls, the paul into 10 baiocchi, the baiocco into 5 quattrini.

The spanish dollar is of the same value as the scudo.

ROME

SEEN IN A WEEK



PUBLISHED
BY M. PIALE AND C^o.
BOOKSELLERS
N^o. 1 PIAZZA DI SPAGNA.

ROME
1849.

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ST PETERS, THE VATICAN AND PIAZZA

Place de St. Pierre.

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R O M E

SEEN IN A WEEK



PUBLISHED

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BOOKSELLERS

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61

ROME.

Ital 4338.49

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Spillmann	Via della Croce.

At the hotels d'Angleterre, d'Allemagne and della Minerva there is a table d'hôte daily. The two former are in the vicinity of the Piazza di Spagna and the Corso the most frequented part of Rome.

In the Piazza del Popolo, the Corso, the Via Babuino, in the streets branching off towards the Piazza di Spagna and in the Via Gregoriana, families can be accommodated with private apartments.

RESTAURATEURS.

Lepri, Via Condotti.

Bertini, in the Corso, near the Piazza Colonna.

Falcone, Piazza St. Eustachio near the Pantheon.

There are several others of minor note in different parts of the town.

COFFEE HOUSES.

Ruspoli

Venezia

delle Convertite

Belle Arti

Greco

Buon Gusto

In the Corso.

Via Condotti.

Piazza di Spagna.

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The Revd. James Hutchinson, the Minister, resides at No. 33, Via della Mercede, near the piazza di Spagna.

PHYSICIANS.

Drs. Deakin,	33 Via Mercede.
Kissock,	78 Via della Croce.
Pollock,	93 Piazza di Spagna.
Gerrard Small	31 „
Pantaleone	107 Via Babuino.

WINE MERCHANT.

Mr. W. Lowe 76 Piazza di Spagna, the first establishment in Rome for the prime qualities of french or other foreign wines, for teas, English sauces and various other articles.

CARRIAGE REPOSITORY.

Mr. G. Barfoot 151-153 Via Babuino.
Carriages sold, repaired, and exchanged.
English sadlery deposit.

TAILORS.

Mr. Hamilton, 74 Via Babuino.
Innocenti, 14 Via Condotti.
Tranzi, 433 Corso.

BANKERS.

Mess^{rs} Torlonia and C.^o Piazza di Venezia.
Freeborn and C.^o 7 Via Condotti.
Plowden Cholmley and C.^o 232 Corso.
Macbean and C.^o 93 Piazza di Spagna.
Packenham Hooker and C.^o 20 „

SHIPPING AGENT.

W. M. Jackson at Piale's library 79 Piazza di Spagna. Works of art are packed and forwarded to any part of Great Britain or of the United States at fixed rates. Correspondent in London Mr. J. F. Chinnery, 67 Lower Thames street.

STEAMERS.

For Naples, Sicily and the Levant the french Government steamers touch at Civitavecchia on the 2, 12 and 22 of each month.

For Leghorn, Genoa and Marseilles on the 5, 15 and 25 at Civitavecchia.

Those of the private lines are regularly advertised about the town as opportunities occur.

GALLERIES OF PAINTINGS.

Borghese, Palazzo Borghese.

Doria, 304 Corso.

Sciarra, 239 Corso.

Colonna, Piazza Ss. Apostoli.

Rospigliosi, on the Quirinal hill.

Corsini, Via Longara.

Spada, near the Farnese Palace.

These galleries are open to the public daily from 10 till 4 o'clock.

The Campana gallery of Etruscan vases and monuments, the Villa Ludovisi, the cupola of St. Peter's, the government manufactory of mosaic works, require tickets which are delivered by Mr. Piale, the proprietor of the Library and Reading Rooms.

THE VATICAN AND CAPITOL GALLERIES.

Open to the public on Mondays and Thursdays.

In January	from	1½	till	4½
February		12½		4½
March		1½		5½
April		2		6
May		2½		6½
June		3		7
July		4		7

August	3	6
September	$2\frac{1}{2}$	$5\frac{1}{2}$
October	2	5
November	$1\frac{1}{2}$	$5\frac{1}{4}$
December	12	4

From July till October these galleries are open on thursdays.

In November and December on Mondays and thursdays.

THE LATERAN MUSEUM.

*Open every day after 11. Apply to the keeper.

POST OFFICE

PLACE COLONNA.

The mails arrive and depart daily except on Sundays and festivals; letters are posted until 3 o'clock.

Franking obligatory for foreign countries.

Theatres open daily except on Fridays; the price of admittance varies according to the reputation of the performers.

Hackney Coaches. The stands are on the Piazza di Spagna, Colonna, S. Lorenzo and Monte Citorio. *The charge* is 4 pauls for the first and 3 for every successive hour; that of the Course from 2 to 4 pauls.

Omnibus, piazza di Venezia to St. Paul's church without the walls, fare 6 baiocchi to go and 6 to return.

Public carriages for Civitavecchia,
For Naples, at *Parete's*, via Babuino.

Albano price 5 pauls, near the *Valle* theatre.

Frascati 5 pauls, piazza di Venezia.

Tivoli 6 piazza degli Orfanelli,
behind the post office.

DILIGENCE OFFICE.

Via Babuino 107 A.

DEPARTURES.

For *Naples* direct, tuesday at 11 A. M.

Ceprano, monday, wednesday and friday at 5
A. M.

Frosinone, tuesday, thursday and saturday at 6
P. M.

Prices.

To Naples.....	scudi	11,	35
Ceprano	"	3,	20
Frosinone	"	2,	"

2d Part.

1st DAY.

FROM PONTE MOLLE TO THE CAPITOL.

The road to Rome through Viterbo (*Fanum Volturnæ*) on the ancient Cassian way, or through Otricoli (Otriculum) on the Flaminian way, meets the Tiber at the Milvian bridge, now called Ponte Molle, which was built by Æmilius Scaurus about the middle of the VII Century of Rome. At a distance of a mile from the city gate is the church of St. Andrea built by Vignola.

Porta del Popolo. Between the pillars are the statues of St. Peter and St. Paul by *Mochi*. The internal *façade* was added by Alexander VII in 1657 on the *designs* of Bernini.

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Russie	Via Babuino.
Spillmann	Via della Croce.



PIAZZA DEL POPOLO

Piazza del Popolo

The *Piazza del Popolo* is formed by two large semicircles decorated with fountains and statues, by two churches and four large buildings on the designs of *Valadier*. In the centre stands an *Egyptian Obelisk*. The semicircle to the left is crowned by the public walk on the Pincian hill. On the ascent are the *Colossal Statue of Rome* by Ceccarini. — *Neptune between two Tritons* by Ceccarini. — Statues of *Spring* by Gnaccarini. — *Summer* by Laboureur. — On the opposite side *Autumn* by Stocchi. — *Winter* by Baini.

The obelisk, 75 feet high without the pedestal is covered with hieroglyphics. It originally was erected by Rhamses at Heliopolis to decorate the temple of the sun, and was brought to Rome by Augustus.

Santa Maria del Popolo. This church was built by Pope Pascal about the year 1099. The interior is divided into three naves. In the first and third chapels near the right entrance are paintings by *Pinturicchio*. Over the high altar is an ancient image of the Virgin attributed to *St. Luke*. The paintings in the choir are also by *Pinturicchio*, the two tombs with statues by *Sansovino*. In the chapel to the right of the high altar is a picture representing the *Assumption* by *Annibal Caracci*. The Crucifixion of *St. Peter*, the Conversion of *St. Paul*, and the paintings on the side walls are by *Caravaggio*.

The *Chigi* chapel, designed by *Raphael*, contains the

tomb of the Princess Odescalchi, by Posi; the others are by Bernini. The statues of *Elias* and of *Jonas* are by Lorenzetto. The *Jonas* is highly esteemed having been modelled by Raphael and executed under his direction.

The three streets commencing at the piazza del Popolo are called the *Ripetta*, running parallel to the river, the *Babuino* on the base of the Pincian hill, and the *Corso*, the central one, on the line of the ancient Flaminian way.

S. Maria di Monte Santo was commenced in 1662 by order of Alexander VII and finished by Cardinal Gastaldi under the direction of *Bernini*. It contains some paintings by *Gemignani* relative to Santa Madalena de' Pazzi.

The one to the right called *S. Maria de' Miracoli* was designed by Rainaldi and Carlo Fontana. The angels supporting the image of the Madonna over the high altar are by Raggi.

Along the *Corso* are the following churches and palaces.

Gesù e Maria built on the designs of Carlo Milanesi and finished by Rainaldi who raised the façade and decorated the interior with marble and stucco works. It contains several tombs of the *Bolognetti* family. The painting over the high altar, and those on the ceiling are by Brandi; the altar piece and

frescoes in the sacristy by Lanfranc. Nearly opposite is the church of

S. Giacomo degli Incurabili. In the second chapel to the right is a bas relief by Le Gros representing St. Francis de Paola praying to the Virgin.

In the adjoining Vicolo *S. Giacomo* is the studio once occupied by Canova.

S. Carlo one of the finest churches in Rome is divided into three naves and decorated with paintings and stuccoes; the fine chapel to the right under the cross is by *Poli*, the St. Charles over the high altar by Lebrun.

The *Ruspoli palace* was built for the *Ruccellai* family on the designs of *Ammanati*. It afterwards belonged to the Caietani who added the balcony, cornice and the grand staircase consisting of 115 steps all of white marble. The gallery, 80 feet long, 26 high and $11\frac{1}{2}$ broad now forms the finest coffee room of the city.

S. Lorenzo in Lucina contains some fine marbles and the celebrated picture by *Guido Reni* representing the Crucifixion.

S. Silvestro in Capite so called from the head of S. John Baptist which it is said to possess.

The *Chigi palace* was begun by Giacomo della Porta, continued by Carlo Maderno and finished by Della Greca. It contains a valuable collection of paintings

amongst others a *Flagellation* by *Guercino*, a *St. Cecilia* by *Guido*, several by *Baroccio* and *Salvator Rosa* and some fine antique statues.

The *Piazza Colonna* occupies a part of the Antonine forum and is so called from the column raised by the Senate to Marcus Aurelius Antoninus in honour of his victories over the Marcomanni which are represented in the bas reliefs.

This column, of the Doric order, consists of 28 blocks of white marble placed horizontally and is 217 palms high and $17\frac{1}{2}$ in diameter; the base of the pedestal under ground at the ancient door is 16 palms, the pedestal $33\frac{1}{2}$, the base of the column 3, the pedestal and base of the statue 17, the statue 19.

The statue of Antoninus has been replaced by that of St. Paul.

The fountain in front of the column was designed by Giacomo della Porta; the cup is of *porta santa* marble.

On one side of the piazza is the post office; the columns that form the portico were found in the ruins of Veii.

Monte Citorio. In the centre of this piazza stands the solar Obelisk erected at Heliopolis by Psammeticus I King of Egypt. It was brought to Rome by Augustus and placed in the Campus Martius. It is of red granite and with the pedestal is $130\frac{1}{2}$ palms in height.

The *Curia Innocenziana*, the large palace opposite the obelisk, was commenced in 1600 by Bernini and terminated under Innocent XII who established in it the courts of law. To the right is the church of the Mission belonging to the Congregation of the Missionary priests founded by S. Vincenzo de Paoli. Near this piazza is

The temple of *Antoninus* of which there remain eleven Corinthian columns with a magnificent entablature. The columns are 58 palms high, 6 palms 2 inches in diameter; the base is attic and the capital represents the acanthus intermixed with olive leaves—They now form the front of the Custom house.

The *Church of St. Ignatius* dedicated to Loyola the founder of the Jesuit order was begun in 1626 by Cardinal Ludovisi, the nephew of Gregory XV. Two designs were made by the celebrated painter Domenichino from which padre Grassi, a jesuit, formed the one which was adopted. The interior is divided into three naves by large corinthian pilasters. The paintings on the ceiling and on the first altar to the right are by Pozzi, a jesuit, who also painted the principal nave which presents a fine perspective. The altars are decorated with fine marbles, gilt bronzes, and columns lined with the verde antico marble. In the chapel of the *Lancellotti* family there is a fine bas-relief representing S. Luigi Gonzaga by Legros.

Under the altar is an urn lined with lapis-lazzuli containing the body of the saint, and near the door is the tomb of Gregory XV by *Legros*.

The *Sciarra palace* in the Corso, built on the designs of Flaminio Ponzio, contains some pictures of the highest merit; the Magdalen by *Guido*, the vanity and modesty by *Leonardo da Vinci*, the violin player by *Raphael*.

Church of *St. Marcello*. The most remarkable paintings in this church are those in the fourth chapel to the right representing the creation of *Eve* by *Pierin della Vaga* who also executed the figures of St. Mark and St. John. Nearly opposite is the

Church of *Santa Maria in Via Lata*, so called from the ancient Via Lata region near the limit of which it is situated. This church is supposed to be built on the spot occupied by the house in which St. Paul resided, and tradition adds that the spring of water still existing in the subterranean church was used by St. Paul to baptize the converts he made to christianity.

The *Doria palace* contains a numerous and choice collection of pictures by several of the great masters, viz: *Leonardo da Vinci*, *Raphael*, *Teniers*, *Murillo*, *Velasquez*, *Van Dyck*, *Claude Lorraine* and many others.

The *Palazzo di Venezia* belonged formerly to the

Venetian Republic and was built in 1468 by *Majano* who employed in the construction blocks of the Colosseum. Within the palace is the

Church of St. Mark containing paintings by *Palma*, *Tintoretto*, *Pietro Perugino* and *Borgognone*. The body of St. Mark is deposited in an urn of grey antique granite placed under the high altar. The mosaic work over the door on the piazza S. Marco representing the Evangelist is of the XIII century. The church is divided into three naves, the centre nave is sustained by twenty jonic columns of Sicilian jasper.

Near the little *piazza Macel de' Corvi* at the beginning of the *salita di Marforio* are the ruins of the

Tomb of C. Publicius Bibulus built of travertine stone. The four pilasters that sustain the cornice are curious as they decrease from the middle upwards. This tomb was originally without the walls of Servius Tullius. One half of it is under ground. The style of building, and the orthography of the inscription seem to be of the period of Cæsar.

The *Torlonia palace* situated on the piazza di Venezia, contains several fine paintings and statues. Amongst these is the colossal group by *Canova* of Hercules throwing Lycas into the sea.

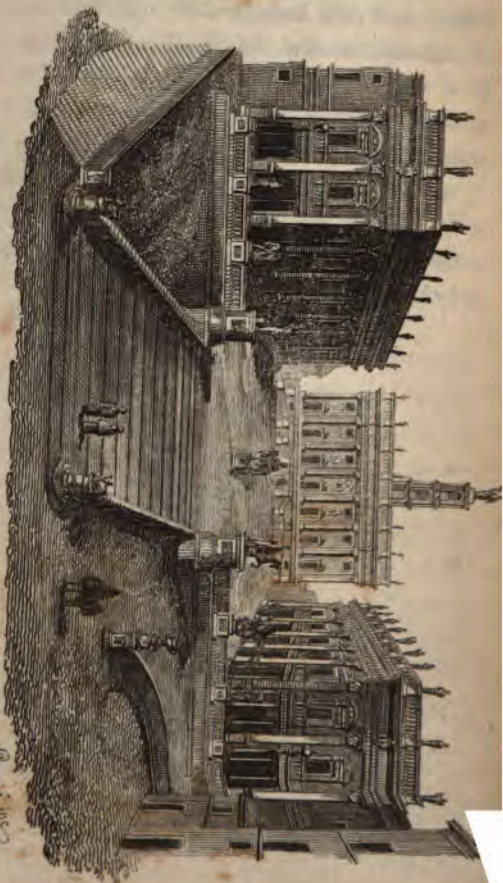
The *Altieri palace*, one of the largest in Rome, was built by Pope Clement X of the Altieri family. *Opposite is the*

Church of Jesus commenced in 1575 by Cardinal Alexander Farnese on the designs of Vignola. The chapel of St. Ignatius is one of the richest and most magnificent in Rome. It is adorned with four superb columns and a globe lined with oriental lapis-lazzuli.

The statue of St. Ignatius behind the altar is in stucco lined with silver, the mantle is of silver and is covered with precious stones. An urn of gilt bronze under the altar contains the body of St. Ignatius.

The bas reliefs are of gilt bronze and marble. The group of *faith* adored by barbarous nations is by Teudon, that of religion armed with the cross and destroying heresy, by Legros.





THE CAPITOL

Capitole Moderne.

Grav. par

II DAY.

FROM THE CAPITOL
TO THE LATERAN.

The Capitoline hill is of an oval form 140 feet above the level of the sea. On the north side stood the temple of Jupiter, on the opposite side was the citadel or *Arx*.

On the balustrade at the top of the steps are colossal statues of Castor and Pollux, of Constantine, the trophies said to be those raised to Marius and the military column which marked the first mile on the Appian way.

In the centre between the modern buildings that form the present Campidoglio is the equestrian bronze statue of Marcus Aurelius and in front of the steps is

The *Senatorial palace*. The fountain is decorated with three antique statues.

The central one, in white marble and porphyry drapery, represents *Minerva*. It was found at *Cora*. The two others in parian marble representing the Nile and the Tiber are of the Antonine period and were in the temple of Serapis on the Quirinal. At one top of the steps is a large and magnificent hall in which the senator and the judges of his tribunal hold their sittings.

Museum of the Capitol. Commenced by Clem. XII. At the bottom of the yard is a colossal statue of the Ocean known under the name of *Marforio* which once stood near the arch of Septimius Severus. On the right are several funerary inscriptions of Pretorian soldiers found in the Villa del Cinque beyond the Porta Salara. Under the left portico are a torso from Bevagna, a colossal statue of Minerva, four consular fasces in bas-relief, and a colossal head of Cybele from the Villa Adriana near Tivoli.

On the right side of the atrium is a statue of Diana remarkable for its drapery, one in red granite, another statue of Diana of colossal size, a Jupiter, the Cyclops Polyphemus, Adrian in the vestments of a sacrificer.

The chamber called *Canopus* at the foot of the stairs once contained all the Egyptian statues found in the edifice of that name in the Villa Adriana; they are now in the Egyptian museum at the Vatican. It still

however contains a square *ara* representing the labours of Hercules in the finest greek style.

The hall of inscriptions contains 122 inscriptions in marble and in terra cotta, placed in chronological order, of Consular and Imperial personages from Tiberius to Theodosius.

In the *third room* is a large sarcophagus found about three miles from Rome on the Tusculan way; the recumbent figures are inscribed with the names of Alexander Severus and Mammæa. It was in this sarcophagus that the celebrated Portland vase now in the British Museum was found. On the walls of the stair case are fragments of the ancient map of Rome taken from the ruins of the temple of Remus on the sacred way.

The gallery is full of antique monuments. In the first room is a marble vase from the tomb of Cecilia Metella. It stands on a round altar from Nettuno, near Antium; the bas-relief represents the twelve gods with their attributes. The bronze vase also in this room was found in the sea near Antium and as appears by its greek inscriptions was the gift of Mithridates, king of Pontus, to the gymnasium of the Eupatoristi. The other most remarkable works in this room are the bronze group of Hecate, the bas-relief of the Iliac table representing events of the Trojan war, a tripod, a Roman

female in bronze, two statues of the Ephesian Diana and two ancient mosaics.

Opposite the great stair case are the busts of Marcus Aurelius and of Septimius Severus.

The gallery. On the walls are inscriptions found in the sepulchral chamber or *columbarium* of the slaves and freedmen of Livia on the Appian way.

Statues. On the left a statue representing *Intoxication*, a sarcophagus, the rape of Proserpine. A discobolus, a colossal head of Juno, bust of Jupiter, hermes of Ammon. A vase in pentelic marble on an antique ara with bas-reliefs of Jupiter, Juno, Minerva, Venus, Vesta, Apollo, Diana, Mercury, Neptune and Vulcan.

Hall of the Emperors. The most interesting bas-reliefs on the walls represent: Meleager hunting the Calydonean boar, Perseus liberating Andromeda, a sleeping Endymion, Hylas carried away by the Nymphs; in the middle of the room is the statue of Agrippina, the wife of Germanicus.

Hall of Philosophers. The walls are lined with bas-reliefs the most interesting subjects of which are: The dead body of Hector carried to the funeral pile by Hecuba and Andromache, the fragment of a Bacchanalian feast, in the middle of the room the statue of Marcellus, the conqueror of Syracuse.

The collection of busts contains those of Diogenes,

Demosthenes, Euripides, Sophocles, Homer, Pindar and Archimedes.

Saloon. Statues of Jupiter and Esculapius in *nero antico* found at Antium, two Centaurs from the Villa Adriana, an infant Hercules placed on an ara with a fine bas-relief representing the birth of Jupiter, his life and apotheosis, two Amazons, Isis finely draped, Hecuba, a colossal bust of Antoninus Pius.

Hall of the Faun. The statue in rosso antico was found at the Villa Adriana. This room also contains a head of Tydeus, a sarcophagus with the fable of Diana and Endymion, an ara consecrated to Isis, a child playing with a mask of Silenus, another with a dove, a Cupid breaking his arrow, and a finely preserved sarcophagus.

Hall of the Gladiator. In the centre is the celebrated statue of the dying gladiator, a Faun said to be by Praxiteles, Antinous finely executed, a Flora beautifully draped, Venus, Juno of the Capitol, the splendid busts of Ariadne, Alexander the great, and Brutus.

Gallery of Pictures. The following are some of the principal works that form this collection

St. Petronilla by Guercino.

St. Jerome by Domenichino.

The Magician of painting by Guercino.

Cleopatra in presence of Mark Anthony id.

- The Persian Sybil id.
The Annunciation by Garofolo.
St. Lucia, a Virgin in glory id.
A holy family by Mantegna.
Christ presented at the Temple by fra Bartolomeo.
Rape of the Sabine women by Pietro da Cortona.
Sacrifice of Iphigenia id.
Battle of Arbella id.
Portrait of Buonarroti by Buonarroti.
Marriage of St. Catherine by Garofolo.
The adulterous woman by Guido Reni.
Truth id.
Baptism of Christ id.
Fortune id.
St. Nicholas by Bellini the elder.
Rape of Europa by Paul Veronese.
Holy family by Giorgione.
Bethsabe by Palma vecchio.
Magdalen by Tintoretto.
Communion of St. Jérôme by Agostino Caracci.
The Sybil of Cumæ by Domenichino.
Charity by Annibal Caracci.
St. Cecilia by Luigi Caracci.
The holy Ghost by Guido Reni.
St. Sebastian id.
Polyphemus id.
Birth of the Virgin by Albano.

St. Barbara by Valentin.

An infant Christ id.

Triumph of Flora by Poussin.

Romulus and Remus.

Santa Maria d'Ara-Cæli. This church is situated on the site of the temple of Jupiter Capitolinus. It is divided into three naves by 10 large egyptian granite pillars and 2 of Proconese marble. In the choir is a fine picture, probably by Giulio Romano, representing the Virgin, St. Elizabeth and St. John the Baptist.

Palazzo dei Conservatori. Under the right portico is the statue of Julius Cæsar the only one existing at Rome. In the left portico is that of Augustus with a rostrum at his feet in allusion to the battle of Actium. Around the court are several antique fragments, a colossal head of Domitian, and the group of a horse attacked by a lion.

Protomotheca. These rooms contain the busts of men illustrious in science, letters and art. In the two preceding centuries they had been placed in the Pantheon.

Steps leading to the Paluce. On the left is a fragment of an honorary inscription to Caius Æmilius who, in the 492 year of Rome gained the first naval victory over the Carthaginians. In two niches are statues

of Thalia and Urania; the walls of the terrace lined with four bas-reliefs finely executed.

In the first saloon the Cavalier d'Arpino has painted subjects taken from Roman history. The statues of Leo X and Urban VIII are by Bernini, that of Innocent X by Algardi. In the second saloon are subjects of Roman history by Lauretti. In the following room a fresco by Daniel da Volterra represents the triumph of Marius after the victory he gained over the Cimbri. In the centre is a bronze wolf in ancient Etruscan style, a bronze statue of a child who led the shepherd Martius, a fine bust of Junius Brutus, a painting of S. Francesca Romana by Romanelli, and a descent from the cross by Piazza.

The next room contains marble fragments of the *fasti Consolari* down to Augustus, the audience room contains a bust of Michaelangelo Buonarroti done by him, a bust of Tiberius, a Medusa by Bernini, a holy family by Giulio Romano.

In the hall of the throne Annibal Caracci has presented the deeds of Scipio Africanus; in the adjoining room are frescoes by Pietro Perugino.

The paintings in the chapel are a Madonna at the high altar by Nucci, another by Pinturicchio, Eustache, Sta. Cecilia, St. Alexis and the blessed Lodovico Albertoni by Romanelli, the Evangelists by Caravaggio.

The *Mamertine Prison* derives its name from Ancus Martius the fourth king of Rome who built it in an ancient quarry on the eastern side of the forum. It consists of large tuffo blocks linked together without cement, nine Roman feet long and two and a half broad; the part facing the forum is 45 feet long and 8 deep the remainder being under ground.

It was divided into two parts: the *Mamertine* of a quadrilateral shape 27 feet long, 20 wide and 16 in height.

The *Tullian* or lower part of a semi elliptic shape, 21 feet long. There were no steps and the prisoners were let down through the round opening above. Over this building is the church of *San Giuseppe* containing a nativity by Carlo Maratta.

Temple of *Vespasian*. Erroneously called the temple of Jupiter Tonans, of which there remain only three columns sustaining a large remnant of entablature. The old pavement of polygonal blocks of basaltic lava existing within these columns belonged to the ancient way called the Clivus Capitolinus.

To the eight columns, situated near the three just mentioned, various names have been assigned; by some antiquaries they were supposed to be the ruins of the temple of Concord, by others of that of Fortune, but it is now ascertained that the former stood on the same line as the arch of Severus and that the latter was

in another situation. According to the architect Can these eight columns belonged to the temple of *Saturnus*.

The *Forum*. From the period of the peace between Romulus and Tatius the forum was designated as a public place and market of Rome. It was then limited to the space between the Capitol and the Palatine hill but was enlarged in subsequent times. In its primitive state it formed an oblong square the breadth being about one third less than the length. Its limits were the arch of Severus, the Consolazione, the church of St. Theodore and the angle formed by a line drawn from this church towards the trees on the public walk and from these to the arch of Severus. The temple of Antoninus and Faustina was beyond its limits. In modern times it became a cattle market whence it was called the Campo Vaccino, an appellation now falling into disuse. The forum was surrounded by a portico two stories high which gave it a regular shape. On the first story were shops (*Tabernæ*) on the second offices to receive payments of taxes. The first ancient edifice in the forum near the Mamertine prison.

The arch of *Septimius Severus* was raised in the 205 year of the present era by the senate and people in honour of the emperor Septimius Severus and his sons Caracalla and Geta for the victories gained over the Parthians and other Eastern nations. It is

Pentelic marble and is composed of three arches, eight composite fluted columns and bas-reliefs representing battles.

St. Luke. This church, restored by Alexander IV who dedicated it to St. Martina, is one of the most ancient of Rome. In 1588 it was given by Sixtus V to the Academy of painters by whom it was rebuilt on the designs of Pietro da Cortona and dedicated to St. Luke, the Evangelist, the patron of their society. In the subterranean church is the tomb of St. Martina by Pietro da Cortona.

It occupies the site of the ancient *Secretarium Senatus* where the senate decided on the causes referred to it by the Emperor. The rooms of the Academy contain portraits of celebrated painters and pictures by members of the academy, the St. Luke painting the Virgin is by Raphael, two landscapes by Gaspar Pousin, Sisara by Carlo Maratta, three works of Salvator Rosa, Christ with the Pharisee by Titian, and others.

St. Adriano. This church occupies the site of the Emilian basilica, built by Paulus Emilius about the end of the Republic.

The *column of Phocas* is fluted corinthian and belonged originally to some building of the Antonine period. It was raised to the Emperor Phocas in 608 by Smaragdus the Exarch of Ravenna. Its dimensions are diameter $4\frac{1}{2}$, height 45, pedestal 12 feet.

Græcostasis. These three beautiful columns executed in the finest style of art are $4\frac{1}{2}$ feet in diameter and 48 in height comprizing the base and capital. They are supposed by some antiquaries to have formed part of the *Græcostasis* or hall destined for the reception of foreign ambassadors; by others, and with greater probability, of the Julian basilica.

The *Curia Hostilia* so called from its founder Tullus Hostilius, third king of Rome is in the direction of the Velabrum. Its façade was opposite the Capitol.

The *Church of St. Theodore*, also on the way to the Velabrum, was erected by Adrian I in the VIII Century on the ruins of the temple of Vesta in which the sacred fire and the Palladium were preserved by the Vestal virgins. On the sides of the Palatine, overlooking this temple and the Curia were: the *Lupercal*, a cave consecrated to *Pan* and the *Ruminal* fig tree under which Romulus and Remus were said to have been found by Faustulus.

The *Via Sacra* was so called from the sacrifices that followed the peace concluded between Romulus and Tatius. It commenced at the Colosseum, passed under the temple of Venus and Rome, the Constantinian basilica, the temples of Romulus and Remus, Antonine and Faustina, and entered the forum at the Falgout arch; one branch followed the east side of the *Græcostasis* and reached the Palatine near S. t. An.

the other branch crossed the Velabrum and terminated at the Circus Maximus.

The temple of *Antoninus and Faustina* was erected by a decree of the Senate in honour of Faustina and Antoninus. The portico is formed of 10 columns of carystian or cipollino marble all of one block, each 15 feet in circumference and 74 in height comprizing the base and capital. The lateral parts are sculptured with griffins, candelabra and other ornaments. In its original state the ascent to the temple was by a flight of 21 steps; the level of the ancient Via Sacra is now 16 feet from the base of the columns.

Temple of *Romulus and Remus*. The cella, which still exists, serves as the vestibule to a church of a round shape built in 527 and dedicated to Saints Cosmo and Damianus. In the subterranean church are a high altar, chapels and some paintings. The two cipollino columns standing at the entrance belonged to the portico of the temple of Remus. The three large arches near these columns are remains of the

Constantine Basilica. Till latter times these ruins were said to be those of the Temple of Peace built by Vespasian and destroyed by fire, but the style of building is posterior to that of the Vespasian period and peculiar to that of Diocletian as indicated by the cement and the irregular form of the bricks, by the stuccoes and style of the ornaments. The breadth of

the original edifice was about 240, the length 330 feet; the front faced the Colosseum.

St. Francesca Romana. This church was built by Paul I, rebuilt by Paul IV and restored by Paul V. On the left of the high altar is the tomb of Gregory XI by Olivieri who has represented in bas-relief the return of the holy see to Rome after an absence of 72 years.

The *Temple of Venus and Rome*, built by the emperor Hadrian, occupied an area of 500 french feet, and was 300 feet long; the length of the portico was 330 and the breadth 160 feet. It had a double façade and two rows of marble columns nearly six feet in diameter. The entrance to the vestibule was by seven steps, to the cella by five. The walls and pavement were lined with giallo antico, serpentine and other marbles.

The *Arch of Titus* was erected to Titus under Domitian to commemorate the conquest of Jerusalem and is of pentelic marble. The bas-reliefs represent Titus in a car drawn by four horses abreast, crowned by victory and followed by soldiers, citizens, senators and lictors. The triumphal pomp is preceded by prisoners and the spoils of the temple of Jerusalem.

The *Palatine Hill*. According to the statement of ancient writers this celebrated hill derives its appellation from Pallantium, a town in Arcadia.

first inhabitants were the Pelasgians led by Evander. The hill has the shape of a trapezium about a mile and a quarter in circumference and 52 mètres above the level of the sea. Its limits are the church of S. Anastasia, the great Circus, the arch of Constantine and the church of S. Maria Liberatrice.

The *Farnese gardens*. The Villa known as the *Orti Farnesiani* was built by Paul III on the part of the Palatine facing the forum and the Colosseum. The principal gate was designed by Vignola.

The *Villa Palatina*, formerly the Villa Spada, is built on the ruins of the house of Augustus. In a portico sustained by four granite pillars are some fresco paintings by Raphael which represent Venus and the Nymphs. Three of the subterranean chambers are well preserved, and in the adjoining garden are ruins of a palestra.

Meta Sudans. Near the Colosseum are ruins of this fountain which was embellished by Domitian. It appears by the medals that represent the Colosseum that its form was that of the *meta* placed at the limits of the circus, the word *sudans* being derived from the water that issued from its fountains.

The *Colossus of Nero* was a bronze statue of Nero 120 feet high placed in the vestibule of the golden palace. It was transferred by Vespasian to the spot subsequently occupied by the temple of Venus and

chiaro scuro paintings on the frieze are by Giulio Romano and Pierin del Vaga.

In the adjoining Villa Mattei is an ancient Egyptian obelisk.

St. Stefano Rotondo. This church, called by antiquaries the temple of Bacchus, of Faunus or of Claudius was built in the V century by Pope Simplicius who dedicated it to St. Stephen. It is 44 metres in diameter and contains 58 columns, some granite, others taken from various antique monuments. The internal walls are covered with subjects of martyrdom executed by Tempesta and Pomarancio.

St. Clemente is one of the most ancient churches of Rome. It preserves the form of a primitive Christian church. The vestibule is sustained by 4 columns, the atrium surrounded by porticoes; in the interior are two rows of columns — the enclosure in the middle nave was used as the choir, on the sides are the *ambones*. The frescoes representing the crucifixion of Christ and the martyrdom of St. Catherine in the chapel near the left entrance are by Masaccio.

III DAY.

FROM THE LATERAN TO THE QUIRINAL.

The Lateran piazza is so called from Plautius Lateranus who resided in this quarter under the reign of Nero. The obelisk in the middle of the piazza, the largest in Rome, was originally erected at Thebes by Theutmosis II, King of Egypt, as ascertained by its hieroglyphics. It is of red granite and is 33 mètres in height exclusive of base and pedestal. Opposite is a statue representing St. John the Evangelist. The palace having been destroyed by fire was rebuilt under Sixtus V on the designs of Domenico Fontana.

The *baptistery* was built by Constantine within the Lateran palace together with the church. An antique basaltic urn is used as the baptismal font and is enclosed within an octangular balustrade covered by two rows of

columns superimposed the first eight of porphyry, the others of white marble.

The *Lateran basilica* is the principal temple of Rome and of the Catholic world. Its portico is sustained by twenty four composite marble pillars and contains a colossal statue of Constantine found in his thermæ; the large bronze door at the principal entrance was transferred to this church under Alexander VII from the *Æmilian basilica* in the Roman forum; the walled door is called the *porta santa* being opened only at the period of the Jubilee.

The Corsini chapel built by pope Clemens XII in honour of St. Andrea Corsini, one of his ancestors, is one of the most magnificent of Rome; the architect was Alexander Galileo, the bas relief represents the saint defending the florentine army at the battle of Anghieri; the two porphyry columns in the great niche were taken from the portico of the Pantheon. In the principal nave is the tomb of Martin V of the Colonna family, the arch of this nave is sustained by two pillars of oriental red granite about 35 feet high; four others also of granite surround the high altar and sustain a gothic tabernacle which contains, amongst other relics the heads of the apostles Peter and Paul. The altar of the holy sacrament is decorated with a *tabernacle* formed of precious stones and placed betw

two bronze statues representing angels with four verd'antic columns.

It is in this church that are said to be preserved the table at which our saviour celebrated Easter, and another table used by St. Peter and the apostles.

The convent attached to the church is decorated with light graceful pillars and contains amongst other antiquities the column said to be that of the temple of Jerusalem which split at the moment of Christ's death, and the stone on which his garments were played for. Opposite to the church is the *scala santa* or holy staircase consisting of twenty eight marble steps brought from the house of Pilate at Jerusalem; it is customary to ascend it on the knees. Within the altar of the chapel situated at the top of the steps is a very ancient painting of the saviour which is held in high veneration.

The *porta St. Giovanni* was substituted by Gregory XIII to the ancient *Asinaria* gate; the walls present a sample of the style of fortification that prevailed in the V century.

Santa Croce in Gerusalemme, one of the seven basilicas of Rome, was founded by St. Helena the mother of Constantine. It is formed of three naves separated by pilasters and light Egyptian granite columns. The baldacchino over the high altar is sustained by four of breccia corallina, the basaltic urn placed beneath contains the bodies of the martyrs St. Cesareus and

St. Anastasius, the frescoes over the tribune are by Pinturicchio.

The Porta Maggiore. This gate is part of the monument built by the Emperor Claudius in the form of a triumphal arch and was destined as an ornament to his aqueduct at the point where it intersected the Labican way — It is composed of large blocks of travertine and peperino stone united without cement. The ancient tubes of the Julia, Tepula and Marcia waters pass through the walls and at a short distance are those of the Anio. The way to the right follows the direction of the ancient

Via Labicana which led to *Labicum*, a town of Latium, the position of which corresponds to the modern *Colonna*. The one to the left is the ancient *Via Prenestina* which led to *Gabii* and to *Preneste* or *Palestrina*.

Minerva Medica. These ruins are supposed by some writers to have formed part of a temple of Hercules, by others of the basilica of Caius and Julius built by Augustus. Their present name is derived from a statue of Minerva now in the Vatican found in excavating this spot; as the style of building corresponds to the period of Dioclectian this ruin probably belonged to the palace of Licinius which was situated in this part of Rome.

At the end of the street are ruins of an ancient fountain where the sculptures called the trophies of Marius were found. On the left is the church of *Santa Bi-*

biana and in the vicinity of the fountain that of St. Eusebuis which contains a fine fresco by Mengs.

Church of S. Lorenzo. This basilica was built about the year 330 by Constantine on the grounds called *Fundus Veranus* and was restored by several pontiffs, particularly by Honorius III who added the portico in 1216; the paintings are of the same period; the three naves in the church are formed by 22 granite pillars. Near the principal door is an antique sarcophagus with a bas relief representing a Roman marriage, in the middle nave are two marble *Ambones* as customary in the primitive churches. At the foot of the tribune is a fine specimen of the *opus Alexandrinum*, and in the tribune an ancient pontifical seat with marble of sundry colours; the sarcophagus is of the middle age, the bas reliefs represent genii gathering grapes. Under the high altar is the chapel of S. Lorenzo containing his body and that of the protomartyr St. Stephen. In the subterranean chapel which leads to the catacombs of S. Cyriaca are two monuments designed by Pietro di Cortona.

The *Arch of Gallienus* raised to the Emperor Gallienus about the year 260 is well preserved.

Santa Maria Maggiore. This church, situated on the Esquiline hill near the ruins of the temple of Juno Lucina, was built in 352; the 36 Ionic white marble columns of the interior are supposed to have belonged

to the temple of Juno; the arches are sustained by granite pillars.

The *Tomb of S. Clemens IV* was executed by Gi. Francelli and Ercole Ferrata, that of Nicholas IV Leonardo of Sarzana; the chapel of the holy sacrament by Fontana, under Sixtus V, is decorated with marble pilasters and paintings; the tomb of Sixtus has four verd'antico columns, sundry bas reliefs, statue of St. Francis is by Vacca, that of St. Anthony by Olivieri. In the urn opposite to this tomb is preserved the body of Saint Pius V whose statue is by Leonardo di Sarzana; the altar of the holy sacrament in the middle of this chapel is decorated with a tabernacle sustained by four gilt bronze figures representing angels.

The high altar consists of a large porphyry urn on a marble table with four bronze figures executed by Fontana and is sustained by four porphyry Corinthian pilasters with gilt palm leaves and surmounted by six statues of angels the work of Pietro Bracci.

The *Chapel of the Virgin* or the Borghese chapel is by Flaminio Ponzio. It is of the Corinthian order and is filled with fine paintings and marbles. The towers are decorated with verd'antico columns, statues and reliefs. The altar of the Virgin adorned with four beautiful pillars of oriental jasper, with base and

pitals of gilt bronze, sustains an entablature, the frieze and pedestals being formed of agath. The painting which represents the Virgin, said to be by St Luke, is on a ground of lapis lazuli lined with precious stones and is sustained by four angels of gilt bronze; the bas relief of the entablature, also of gilt bronze represents the miracle of the snow which fell in the month of August in the year 352 in consequence of which this basilica was built. The frescoes over the altar of the arcade are by d'Arpino, those of the cupola by Cigoli. The paintings on the sides of the windows and arcades are by Guido Reni. The baptistery in the chapel of the Assumption was erected under Leo XII.

Santa Prassede. The high altar is decorated with four porphyry columns and antique mosaics, the steps leading to the tribune are of rosso antico marble. In the chapel near the right entrance is the remnant of a column brought from Jerusalem said to be the one on which our saviour was bound.

The church of *San Martino* contains 24 antique columns of different sorts of marble, and some frescoes by Gaspar Poussin. In the subterranean church there is an ancient mosaic representing the Virgin.

S. Pudentiana. This church, occupying the site of the house of Pudens a Roman Senator who was converted to the faith by S. Peter, and where S. Peter

himself is said to have resided, contains 14 antique pillars. Its principal chapels are the one to the right of the high altar where St. Peter, it is reported, used to celebrate mass, and that of the Caietani family which contains some fine lunachella pillars and other sculptures.

S. Pietro in Vincoli. The three naves of this church are sustained by 20 doric antique fluted pillars of greek marble, each upwards of 6 feet in circumference. The principal tombs, that of pope Julius II and Moses, a master piece of sculpture, are by Michael Angelo Buonarrotti. The statues placed in the niches near the Moses are by Raphael de Montelupo. The St. Margaret situated over the altar of the adjoining chapel is one of the best works of Guercino.

The *Thermæ of Titus* were built on a part of the gardens belonging to the Neronian palace and on some of its foundations. The rooms underground are in a good state of preservation, and the walls are covered with arabesques in that part of the edifice called the *Sette Sale*.

Forum of Nerva. The forum of Domitian was enlarged and completed by Nerva from whom it derived its appellation. Near it is a high wall built with blocks of peperino stone united without cement which are supposed to have existed many centuries before the period of Domitian.

The *temple of Nerva*, one of the finest in Rome dedicated by Trajan to the Emperor Nerva, consisted of eight front and eleven side pillars three of which and a pilaster still remain. These pillars are fluted corinthian, 24 palms in circumference and 7½ in height; the facade was in front of the Roman forum.

Forum of Trajan. In the centre stands the column raised to Trajan in honour of his Dacian campaign in the year 101 of the present era. The bas reliefs representing the principal events of that war are composed of 2500 figures with horses, arms, military ensigns and trophies — the height of the column is 44 metres comprizing the statue, formerly that of Trajan, but now representing St. Peter.

St Maria di Loreto — this church, situated on the ruins of the forum, contains a painting over the high altar by Pietro Perugino and a statue of St. Susan by Duquesnoy.

The church opposite was dedicated to the Madonna on the occasion of the liberation of Vienna in 1683.

The *Colonna palace* possesses a gallery filled with paintings by some of the great artists — A Luther and Calvin by Titian, the guardian angel by Guercino, several landscapes by Poussin, Salvator Rosa and others.

In the gardens attached to the palace are ruins of an ancient monument supposed to have been the temple of the sun.

The church of the *Holy Apostles* originally built by Constantine was enlarged and embellished by Francesco Fontana under the pontificate of Sixtus IV.

The tomb of Clemens XIV and that of *Volpati* a celebrated venetian engraver, are by Canova.

IV DAY.

FROM THE QUIRINAL
TO THE MAUSOLEUM OF AUGUSTUS.

The Quirinal hill also called Monte Cavallo is decorated with two groups of men above 18 feet high taming horses which are considered as master pieces of Grecian sculpture. In the centre is an obelisk of red granite 45 feet high found near the Mausoleum of Augustus and a vase of grey granite about 45 feet in circumference brought from the Roman forum.

The Pontifical palace, situated on this piazza, contains a court yard about 300 feet in length and 157 in breadth ; on three of the sides are porticoes sustained by 44 pilasters and on the fourth is a façade of the Ionic order over which is a mosaic representing the Madonna, from an original by *Carlo Maratte*. At the entrance to the great chapel is a bas relief by

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Landini of Christ washing the feet of the Apostles. The chapel is of the same dimensions as the sixtine at the Vatican. The palace contains some valuable paintings : a S. Peter and S. Paul by *frà Bartolomeo di S. Marco*; a S. Jerome by *Spagnoletto*; the resurrection of Christ by *Van Dyck*; a Madonna by *Guido*; David and Saul by *Guerchino*, Christ disputing with the doctors by *Caravaggio*. In the adjoining chapel are frescoes by *Guido* which represent the life of the Madonna.

The *Palazzo della Consulta* was built for the tribunal of that name under Clement XII by Fuga. To the left is the *Rospigliosi* palace. In the pavillion at the entrance is the celebrated fresco of Aurora by *Guido Reni*, and in the adjoining chambers are a fine antique bust of Scipio Africanus, a large painting by *Domenichino* representing Adam and Eve in the terrestrial paradise, and one of Samson, by *Luigi Carracci*; four antique busts, a triumph of David by *Domenichino*, the apostles by *Rubens*.

The church of *S. Silvester*, belonging to the Missionary priests, contains some good paintings. To the left is the *Aldobrandini* villa. The churches in the vicinity are those of *SS. Domenico and Sisto*, *S. Vitale*, *S. Andrea*, *S. Carlo*, *S. Bernardo*; the fountain of the *Acqua Felice* is decorated with a statue of Moses

and has reliefs of biblical subjects. At a short distance are the ruins of the *Dioclectian thermæ*, a hall of which forms the church of

S. Maria degli Angeli reduced into its present form by Michael Angelo Bonarotti. In the interior are eight granite columns of a single block upwards of 15 feet in circumference and 45 in height including base and capital; the length from the entrance to the high altar is 336 feet; the hall is 306 long, 75 broad and 84 high. It contains several paintings of subjects taken from the old testament. The *Certosa* convent within the precincts of the thermæ, built also by Michael Angelo, is decorated with a square portico sustained by 100 travertine columns forming four long corridors.

S. Maria della Vittoria. This church was built by Paul V in 1605 and the interior decorated by Carlo Maderno; it contains some good paintings and sculptures. The Magdalen, in the first chapel to the right is by padre *Raphael* a capuchin, the S. Francis and the works on the side walls are by *Domenichino*, The sumptuous chapel of S. Theresa was built and adorned by cardinal Cornaro on the designs of *Bernini* who executed the cardinal's bust and the statue of the saint represented in the ecstasy of divine love. In the following chapel is a Trinity by *Guercino*; the crucifixion and portrait are by *Guido Reni*.

The *Porta Pia* was substituted in 1564 to the *Nomentana* gate so called from leading to *Nomentum*, a latin town in the Sabine territory 12 miles from Rome, the present *Lamentana*; the ornamental part of the gate was designed by Bonarotti.

Church of S. Agnes. The descent into the church is by a marble staircase of 45 steps, the walls of which are lined with sepulchral inscriptions. The three naves are sustained by 16 antique columns, ten of various qualities of marble, four of *portasanta* and two of violet colour. At the tribune is an ancient mosaic of the period of Honorius I on which appears the name of S. Agnes. On the altar of the Virgin is a head of Christ by Bonarotti, and within the chapel a fine antique candelabra.

At a short distance is the church of *S. Costanza* and at about a mile on the *Teverone* or the *Anio* is the *Nomentano* now called the *Lamentano* bridge near which is

The *Mons Sacer* to which the plebeians retired in the 261 year of Rome when oppressed by the patricians.

The *Porta Salaria* was substituted to the ancient *Collina* gate of Servius when the walls of Rome were extended by Honorius. It derived its appellation from the *Salaria* way which traversed it. At the distance of a quarter of a mile is

The *Villa Albani* one of the most celebrated of Rome built in the middle of the last century by cardinal Alexander Albani who furnished the designs to the architect *Marchioni*. It contains a large collection of statues, busts, bas reliefs and bronzes. Amongst these are the Farnese Hercules by *Glycon*, the bas relief representing Antinous, the Canephore by *Criton* the Athenian, the busts of Annibal and of other distinguished men.

The Salarian bridge at a distance of two miles and a half from the Villa Albani was destroyed by Totila and rebuilt by Narses after his victory over the Goths.

Returning to the Porta Salaria and turning to the right is the Mandosi vineyard occupying the site of the gardens of Sallust, on a part of which is the

Villa Ludovisi built by the nephew of Pope Gregory XV, and belonging to the Buoncompagni or Piombino family who give written permissions of admittance. The Casino to the left, built on the designs of Domenichino, contains several fine statues of antiquity, amongst others that of Mars, frescoes by *Domenichino* and the Aurora of *Guercino*.

The *Piazza Barberini* occupies a part of the ancient circus of Flora. In the centre Bernini raised a fountain formed by four dolphins supporting a large open shell from which rises a Triton who casts the

water to a certain height. At the corner of the via Felice is another fountain also by Bernini.

The *Capuchin Church* was built by cardinal Francesco Barberini, a capuchin, the brother of Pope Urban VIII, on the designs of *Casoni*. In the first chapel to the right is the celebrated painting by *Guido* which represents the archangel S. Michael.

The *Barberini palace*, commenced on the designs of *Carlo Maderno*, was continued by Borromini and finished by Bernini.

On the stairs a fine antique lion attracts attention ; the frescoes in the great saloon were painted by *Pietro di Cortona* and are considered as one of his best works. This palace contains several fine paintings amongst which is the portrait of Beatrice Cenci by *Guido*.

The *Fontana di Trevi*. The water that supplies this fountain is the ancient *Acqua Virgo* brought into Rome by Agrippa for the use of his thermæ which were situated behind the Pantheon. Its appellation is derived from the young girl who indicated the springs to some soldiers, that of Trevi (Trevium) from the spot being at the point of junction of three different streets. A large body of water issues from a numerous mass of rocks and falls into a large marble basin ; the central niche is decorated with four columns and a colossal statue representing

Neptune in a car drawn by sea horses guided by Tritons; these figures were executed by *Pietro Bracci*. In the lateral niches are statues of salubrity and abundance by *Filippo Valle*; the bas reliefs, representing Agrippa and the young girl who pointed out the spring, are by *Bergondi* and *Grassi*.

Piazza di Spagna. This piazza, so called from the palace of the spanish embassy wick occupies a part of it, contains the hotels del' Europe, de Londres and several private dwellings for the use of travellers. Near the centre is a fountain by Pietro Bernini the father of the sculptor of that name, called the *Barcaccia* from its resemblance to a boat. The principal ornament of the piazza is the flight of steps that leads to the church of the *Trinità de' Monti* on the Pincian hill. Several streets terminate at this piazza; the *Via Condotti* is so named from the aqueducts of the *Acqua Vergine* that pass under it.

The Obelisk ou the *Trinità de' Monti* is of Egyptian granite and 45 feet high without the pedestal.

The *Palace of the french Accademy* situated on the Pincian is occupied by the Director and the artists who have obtained the prize at Paris in painting, sculpture, architecture and engraving.

The gardens of the academy follow the direction of the walls and the Pincian hill leads to the *Porta del Popolo* beyond which is

The *Villa Borghese*, commenced by cardinal Scipio Borghese, a nephew of Paul V on the designs of *Vansanzio* and greatly embellished by Prince Marc'Antonio Borghese about the end of last century under the direction of the architect *Aspucci*. The museum contains an extensive collection of ancient statues, sarcophagi, and some works of *Bernini*.

FROM THE MAUSOLEUM OF AUGUSTUS TO THE VELABRUM

From the Piazza del Popolo three streets lead to the interior of the city; the one to the right, the via Ripetta, runs parallel to the river; on its left side in the via Pontefici is the *Correa* palace which contains the ruins of the

Mausoleum of Augustus. Of this extensive edifice there remain only the massive walls of the foundation built of reticular tuffo, and lined with marble which has disappeared; the present diameter is about 210 feet. Thirteen sepulchral chambers still exist, the fourteenth served as the entrance to a large round hall of about 130 feet in diameter. It is now used as a theatre in the day time during the summer months.

The church of *St. Roch*. In the second chapel is a fine painting by *Basiccio* representing the Virgin and St. Anthony. Annexed to the church is a lying in hospital.

The little port of Ripetta is the landing place of the produce of the Sabine country brought to Rome by the river. Opposite the steps is the church of *St. Girolamo de' Schiavoni*.

The *Palazzo Borghese*, one of the largest of Rome, was commenced in 1690 by Cardinal Dezza on the designs of Martino *Lungbi* and finished by *Flaminio Ponzi* under pope Paul V. The portico is sustained by 96 granite columns, doric on the lower, corinthian on the upper, story. The picture gallery contains upwards of 1700 works of which some of the most celebrated are:

The chase of Diana	by	Domenichino
Deposition from the cross	„	Raphael
Divine and profane love	„	Titian
The Cumæan Sybil	„	Domenichino
The three graces	„	Titian
A portrait of the Fornarina	„	Giulio Romano
The four seasons	„	Albano
Christ and the Madonna	„	Carlo Dolci
A Visitation	„	Rubens
Portrait of Cesare Borgia	„	Raphael
Return of the Prodigal son	„	Titian

Descent from the cross	}	,,	Garofalo
Conversion of St. Paul			
Madonna with Saints			
St. John in the desert	}	,,	Paul Veronese
St. Anthony preaching			
to the fishes			
Descent from the cross		,,	Van Dyk
Lot and his daughters		,,	Gher. delle Notti
8 landscapes and marine pieces		,,	Vernet
sundry subjects		,,	by Perugino, Andrea del Sarto Caracci.

The lane opposite the palace leads to the *Palazzo di Firenze*, belonging to Tuscany, the residence of the legation and pensioners that the florentine academy of fine arts maintains at Rome. It was rebuilt in the middle of the XVI century on the designs of *Vignola*. In the principal rooms are paintings by *Primatice* and *Prospero Fontana*.

The *Via di Campo Marzo* is so called, from its occupying part of the site of the *Campus Martius* which embraced the locality situated between the Capitol, the Quirinal, the Pincio and the Tiber.

St. Maria Maddalena. This church contains a St. Nicholas de Bari by *Baciccio* and a painting by *Luca Giordano*; on the adjoining piazza *Capranica* is the church of *St. Maria in Aquiro* in the foundations

and vicinity of which are ruins of antique columns supposed to have belonged to the portico which led to the Pantheon. The fountain on the piazza is of the period of Gregory XIII, the obelisk was added by Clement XI.

The *Pantheon*, one of the most celebrated monuments of antiquity, was built by Marcus Agrippa in the year 727 of Rome which corresponds to the year 26 of the present era. On the frieze is the following inscription

M. AGRIPPA L. F. COS. TERTIVM. FECIT.

Having suffered from fire under Titus and under Trajan, it was restored by Hadrian and subsequently by Antoninus Pius, by Septimius Severus and Caracalla as appears from the inscription

IMP. CAES. L. SEPTIMIUS. SEVERVS. PIUS. PERTINAX. ARABICVS.
ADIABENICVS. PARTHICVS. MAXIMVS. PONTIF. MAX. TRIB. POTEST.
X. IMP. IX. COS. ILL. P. P. PROCOS. ET. IMP. CAES. M. AVRE-
LIUS. ANTONINVS. PIUS. FELIX. AVG. TRIB. POTEST. V. COS. PRO-
COS. PANTHEVM. VETVSTATE. CORRVPVTV. CVM. OMNI
CVLTV. RESTITVERVNT.

This restoration was of the year 202 of our era when Severus was Consul for the third and Caracalla for the first time.

There was a single portico in front, and eight columns on each side; the entrance was by several steps, at present there are only two; the length of the portico is 102 feet and 60 in breadth; it is formed by columns of a single block of oriental granite 13 $\frac{1}{2}$ feet in circumference and 39 in height without base and capital; the eight columns forming the façade, with the exception of one, are of grey granite and sustain the entablature and front in which was a bronze gilt relief. To form an idea of the quantity of bronze employed on this monument it is sufficient to state that when despoiled of this metal the weight of the nails alone was pounds 9373, and that of the bronze was 450,220; the walls of the portico in the intervals of the pilasters were lined with marble, with sculptures of festoons and sacred utensils; the interior of the temple was not less elegant than majestic. It is called the *Rotunda* from its circular form; the diameter is 135 feet, the height from the pavement to the summit is equal to the diameter; the thickness of the external wall is upwards of 30 feet. The light enters by a circular opening 27 feet in diameter to which there is a communication by 190 steps. In the interior there are eight niches called by the ancients *ædicule* having a *front* sustained by corinthian columns of giallo antico, porphyry and granite, which have been adapted as altars; the *third of these niches* from the left entrance, is the spot

selected by Raphael for his sepulture over which is placed the statue of the virgin called the *Madonna del Sasso* executed by Lorenzetto; his remains were found on the 14 september 1833 and replaced on the 18 october following.

Piazza della Minerva. The egyptian obelisk raised in the middle of this piazza was found in the garden of the Minerva convent in 1665; the elephant on which it stands is the work of *Ercole Ferrata*.

S. Maria sopra Minerva. The monuments in this church most deserving of observation are those of *Durante*, the mosaics of which are by John, the son of Cosmas, and those of Leo X and Clement VII by *Baccio Bandinelli*; the paintings in the chapel of the Rosario are by *Marcello Venusti*. In front of the pilaster near the high altar is the statue of Christ by *Buonarotti*; the tombs near this statue are those of cardinals Alessandrini by *Giacomo della Porta*, Pimentelli by *Bernini*, Benelli by *Carlo Rainaldi*. Attached to the convent is the library the most complete of Rome in printed works. It is open to the public, thursdays and festivals excepted, from 8 till 11 and from 1 $\frac{1}{2}$ till 3 $\frac{1}{2}$.

St Eustachio. The body of St. Eustache, whose martyrdom is represented in a painting of the choir, is deposited in a fine antique urn under the high altar.

The University. This building commenced under Leo X on the designs of Michael Angelo Buonarrotti, was continued by Sixtus V and finished by Alexander VII. It is called the *Sapienza* from the inscription over the principal door *Initium Sapientiae timor Domini*.

The *Palazzo Madama* was built on the designs of *Paolo Marucelli* for Catherine de' Medici, called *Madama*, afterwards Queen of France.

The *Giustiniani palace* built by *Carlo Fontana* once contained a fine collection of paintings which are now dispersed.

S. Luigi de' Francesi. This church was built in 1589 on the designs of *Giacomo della Porta*. The façade, in travertine stone, has two rows of doric and corinthian pilasters and four niches with statues by *Lestache*. The second chapel to the right contains frescoes by *Domenichino* representing St Cecilia. In the chapel of St. Matthew are two paintings by *Caravaggio*, the vocation and martyrdom of St. Matthew, and an assumption by *Francesco Bassano*; those on the ceiling, together with the prophets, are by *d'Arpino*. In the last chapel to the right is the tomb of cardinal de Bernis by *Laboureur*, opposite is that of Madame de Montmorin by *Marin*. A small painting of the Virgin in the sacristy is attributed to *Correggio*.

St. Agostino. This church was built in 1483 on the designs of *Baccio Pintelli* by cardinal d'Estoute-

ville, french ambassador at Rome. On the altar piece are some columns and four figures of angels by Bernini; the image of the Madonna attributed to S. Luke is one of those that were brought to Rome by the Greeks after the fall of Constantinople. In an urn of verd'antico marble in the adjoining chapel is deposited the body of S. Monica the mother of St. Augustine; the paintings in the following chapel are by Lanfranco. In another chapel is a fine marble group by Sansovino representing the Virgin, the infant Jesus and St. Andrew.

The Madonna of Loreto over the last altar is by *Caravaggio*, the Isaiah on the third pilaster to the left by *Raphael*.

St. Apollinare. On one of the altars of this church is a statue of St. Francesco Xavier by Legros. In the *via Coronari* are the church of *S. Salvator in Lauro*, the house N.º 1245 which belonged to, and was occupied by, Raphael, the palazzo *Cicciaporci* built on the designs of *Giulio Romano*.

S. Maria in Vallicella or the chiesa Nuova was built by S. Filippo Neri with the assistance of Gregory XIII on the designs of Martino Lunghi the elder. On the high altar are four fine portasanta columns with the base, capitals, tabernacle and angels of gilt bronze. The tribune contains three pictures by *Rubens*; the chapel under the organ is dedicated to S. Fi-

lippo Neri whose remains are deposited under the altar; the presentation of the Virgin at the temple is by Frederick *Barroccio*; in the sacristy is a statue of St. Philip by *Algarde*.

S. Maria della Pace. The interior of this church consists of a nave and an octagone cupola of very good taste. Over the arch of the first chapel to the left is a fresco by *Raphael* representing the Cumæan, Persian, Phrygian and Tiburtine Sybils; the paintings of the entablature are by *Rosso*, a florentine. Under the cupola are four fine panitings: the visitation of St. Elizabeth by *Carlo Maratte*, the presentation of the Virgin at the temple by *Bathazar Peruzzi*, the birth of the virgin by *Vanni*, her demise by *Morandi*. Near this church is that of *S. Maria dell' Anima* which contains some fine marbles.

Piazza Navona. This piazza, which still preserves the form of an ancient circus, was decorated by Gregory XIII with two fountains one at the northern, the other at the southern extremity, with tritons and other graceful figures throwing up water. Innocent X added the middle fountain designed by *Bernini*, formed of a large circular basin 72 feet in diameter; in the centre is a rock open on four sides, in one a grotto with a sea horse, in another a lion both sculptured by *Lazzaro Morelli*. At the top of the rock which is 42

feet high stands an obelisk of red granite 51 feet in height.

The church of *S. Agnes*, lined with marble and gilt stuccoes contains eight large cottanello corinthian columns; its form is a greek cross. The paintings of the cupola are by *Ciro Ferri*, those on the four pendants by *Baciccio*; the chapels and altars are decorated with bas reliefs and statues by the first artists of that period. To the left of the chapel of St. Agnes are the corridors that sustained the steps of the circus and a bas relief by Algarde representing St. Agnes.

The *Palazzo Braschi* was built about the end of last century on the designs of *Morelli* by the duke Braschi a nephew of Pius VI; the marble stair case, one of the finest of Rome, is decorated with columns and pilasters of oriental red granite.

The *Piazza di Pasquino*. An antique statue supposed to have represented Menelaus placed at the angle of the Braschi place derived its appellation from a tailor named *Pasquino* known by his satires and jokes on those who passed near his shop.

S. Andrea della Valle. The façade of this church built by the architect Carlo Rainaldi is composed of two rows of corinthian and composite columns in travertine stone and is decorated with statues by *Guidi*, *Ferrata* and *Fancelli*. The interior contains some remarkable paintings; those of the cupola, which is 54 feet

in diameter, are some of the best works of Lanfranco. The four evangelists at the angles of the cupola, and those of the tribune representing sundry acts of S. Andrew are by *Domenichino*. This church is built on the ruins of the *scena* of *Pompey's theatre* which occupied the space comprized between the *Palazzo Pio*, the streets called *de' Chiavari* and *Giupponari*. In the *via del Sudario* near *S. Andrea della Valle* is the Vidoni palace, built on the designs of Raphael where the *fasti* of *Verrius Flaccus* are preserved. In the vicinity of this street are the *Argentina theatre*, *S. Nicola de' Cesarini*, and ruins of the temple of *Hercules Custos*.

The *Palazzo Mattei* of the architecture of *Carlo Maderno* contains antique sculptures, some paintings by *Brill*, a portrait by *Van Dyck* and frescoes by *Domenichino*. Near this palace is the beautiful fountain called the *Tartaruga* designed by *Giacomo della Porta*; the light and elegant bronze figures are by *Taddeo Landini* a florentine artist.

The *Costaguti palace* contains frescos by the most celebrated artists of the early period of the XVII century: *Albano*, *Domenichino*, *Guercino*. In the church of

S. Catarina de' Funari are some fine works by *Anibal Caracci*.

The *Theatre of Marcellus*, the second that was built in Rome, is of the period of Augustus who dedicated it to Marcellus, the son of his sister Octavia; it has served as a model to later architects of the doric and ionic orders; the upper part is completely ruined, there exists a part only of the lower orders which may be seen from the *piazza Montanara*; these ruins consist of two rows of arcades that enclosed the theatre; on the lower ones are half doric, on the upper, half ionic columns: the diameter was 267 feet, the materials are large blocks of travertine stone; the interior, of reticular work, could contain thirty thousand spectators. In the middle ages it became a fortress of the *Pierleoni*, subsequently of the *Savelli*, families.

The street to the right leads to the church of *S. Galla* formerly *S. Maria in Portico* near which was the triumphal gate of the walls of Servius mentioned by Cicero and by Josephus.

S. Maria della Consolazione. This church was built by *Martino Lunghi* the elder who raised the façade to the second order; the remainder was completed in 1825 on the designs of *Lunghi* by the architect *Belli*. The first chapel to the right was painted by *Taddeo Zuccari*, the Virgin in the following chapel by *Agresti*.

FROM THE VELABRUM TO THE FABRICIAN BRIDGE.

The *Velabrum*. Between the Palatine, the Aventine and the Tiber there originally existed a marsh formed by the overflowing of the river and the springs that issued from the hills and stagnated at this spot. According to the ancient grammarians its appellation was derived from *vehendis ratibus*, the *rafts* used in crossing it. In its vicinity were

The *Forum Boarium* or cattle market in which was the celebrated bronze cow of *Myro* brought from the island of Egina.

The *Janus Quadrifrons* was a place of refuge against the weather, several buildings of the same kind being placed in different parts of the city. The façade consists of two pillars with a double row of niches

separated by small columns, some remains of which have been found among the ruins.

The *arch of Septimius Severus* was erected, as appears by its inscription, by the dealers of the *forum Boarium* in honour of Septimius Severus, his wife Julia and their sons Caracalla and Geta. It is of marble and of a square form, with bas reliefs of a middling style of sculpture, all much injured by time.

The church of *S. Giorgio*, called in Velabro from its locality, is of the VI century of the christian era. The lane opposite leads to the

Cloaca Maxima. Tarquinius Priscus, the fifth king of Rome, undertook the draining of the Velabrum and the opening of the subterranean canals destined to convey the waters and the refuse of the city to the Tiber and the cloaca are still used for the same purpose. The arch is formed of three large tuffo blocks linked at certain distances by others of travertine and are all united without cement. A spring of limpid water flows into the cloaca near the church of *S. Giorgio*.

Grand Circus. The houses and hay lofts, now occupying the lower part of the Palatine, are all built on the ruins of the galleries and vaults that sustained the steps; along the road are some masses of bricks which served to sustain the steps of the circus. These ruins have preserved to the road its ancient direction. On the left of the circus is the *Septizonium* or por-

tico with three stories built by Septimius Severus as an ornament to this angle of the imperial palace. Beyond a little stream called the *Marrana* are the ruins of

The *Thermæ of Caracalla*, built by the emperor Antoninus Caracalla about the year 212 of the present era. The form was that of a square 1050 in length on the four sides, which comprized an area of 2200 feet. In the middle of the square was a sumptuous edifice 690 feet in length and 450 in breadth. The superficies of these thermæ exceeded by $\frac{1}{3}$ that of the Invalids at Paris and the accommodations were such that 3000 persons could bathe at the same time in these *thermæ*.

Church of *S. Nereo and Achille*. Four fine columns of African marble sustain the *baldacchino* of the altar near which are two marble chairs called *Ambones* where it was customary in the early times of christianity to read the gospel and the epistles. In the tribune is the episcopal chair where St. Gregory I was seated when he recited to the people his XXVII homely a part of which is carved on the back of the chair. This church is situated in

The *Valley of Egeria*. The valley which opens between the *Cælian* and *Monte d'oro* hills is the Egerian valley which modern writers, in opposition to the authority of the ancient classic authors, had placed at a spot three miles distant. Near the piazza S. Ce-

sarea the road to the right, the ancient Appian way, leads to the *vigna Sassi* which contains the

Tombs of the Scipios. Till the year 1780 these tombs had been supposed to have been situated beyond the St. Sebastian gate nearly opposite the church called *Domine quo vadis*. The monument consisted of two stories, the lower one which still exists is in an extensive cavern dug in the tuffo. Nothing remains of the second story which was surrounded with niches that contained the statues of the Scipios and that of the poet Ennius. In the same vineyard is

The *Columbarium* of *Hylas* and *Vitalina*.

The *Columbaria* amongst the ancient Romans were rooms destined to receive the ashes of the slaves and freedmen whom it was customary to bury in the grounds of their master and near the family tombs. Their form was that of a pigeon house whence the appellation is derived; there were several rows of small niches which contained the vases (*ollæ*) for the ashes and burnt bones collected at the funeral pile (*rogus*). Under these niches were frequently placed inscriptions (*tituli*) containing the name and profession of the deceased. This columbarium which is nearly intact was found in 1830. The descent is by steps over which is the inscription in mosaic of *C. N. Pomponius Hylas et Pomponia Vitalina*.

The *arch of Drusus* was erected by the senate in honour of Drusus, the father of Claudius. The ornamental part is marble, the remainder travertine; at the southern end are two columns of african marble which formed part of its decoration.

The *porta Appia* or *S. Sebastiano* is one of the gates that were substituted to the ancient *Porta Capena* when the city was enlarged; it suffered in the Gothic war and was restored by Belisarius and by Narses. Its modern name is derived from the basilica which is two miles distant. A quarter of a mile beyond the gate is the *Almo*, a stream formed by springs that rise between five and six miles from Rome. Near the church of *Domine quo vadis* the road divides into two branches; the one to the right is the ancient *Ardeatina way*, the other, a continuation of the *Via Appia*.

Basilica of S. Sebastian. This church built on the cemetery of *S. Calixte*, is one of the seven basilicas of Rome. The door near the left entrance leads to the cemetery or catacombs where the ground is dug out in the form of galleries, which provided the *pozzolana* used in ancient as in present constructions. They were enlarged by the early christians and used as a place of refuge and of sepulture at the period of their persecutions. They form an immense labyrinth with galleries 15 to 18 feet in breadth and height.

and 2400 feet in length. Several parts of these subterranean dwellings are covered with frescoes and tombs, it being asserted by ecclesiastical authors that 14 popes and 170 thousand christians were buried within their precincts.

Temple of *Romulus* the son of *Maxentius*. The plan agrees with that of a temple having its sacred walls and an oblong square tower with an internal portico and pilasters, in the middle of which stood the temple of which there remain only the subterranean parts.

The *Circus of Romulus* was known up to 1825 as the circus of *Caracalla* when some medals found on the spot proved that in the year 311 of the present era it had been consecrated to Romulus, the son of Maxentius, who had been twice consul and had received after his death the honours of the apotheosis. It is the best preserved circus that remains. Its shape may be reduced to an oblong space 1560 feet long and 240 wide within two right lines not parallel but united by two curves.

The tomb of *Cecilia Metella* is the finest and best preserved monument existing on the Appian way. Its form is circular and about 150 feet in diameter. At the top of the monument is the following inscription.

CÆCILIE.

Q. CRETICI F.

METELLE. CRASSI.

Basilica of *S. Paul.* This church, said to have been founded by Constantine, was in a great part destroyed by fire in the night of the 15 July 1823, but it is now rebuilding; the total length is 318 feet, the breadth at the cross 207, the height 90; the ancient church was divided into five naves by 140 egyptian granite and white marble pillars. The cloister built in 1215 and annexed to the basilica is decorated in its pourtour with arches sustained by small columns inlaid with mosaic with a mosaic entablature. Under the portico are several antique marbles and the walls are lined with inscriptions.

Pyramid of *Caius Cestius.* This sepulchral monument, forming a quadrangular pyramid in imitation of those in Egypt was built, as stated by the inscription, in 330 days in honour of *Caius Cestius*. It is lined with white marble; its height is 101 feet, each of the sides taken at the base 69, the walls 24 feet deep in all directions.

Testaccio. This hill derives its appellation from *testa* the latin word expressing fragments of earthenware vases; the period of its origin is unknown nor is there any mention of it in ancient authors; its height is 160 feet, the circumference 450.

Mount Aventine. This hill may be assimilated to a pentagone 780 feet in circumference without calculating some slight irregularities, agreeing with the

measure of 18 stadia assigned to it by Dionysius Halicarnassus. The ascent is by five different roads following the direction of the ancient streets uniting with the ancient lanes that may still be traced. The first road is opposite the porta Testaccio in the direction of the ancient porta navalis; the second leads to S. Prisca; the third, near the *carceres* of the great circus, corresponds to the ancient *Clivus Publicius* near which is the fourth beginning at the little church *S. Anna*; the fifth ended at the ancient *porta Minuccia* and commenced at the *marmorata quay*.

S. Maria Aventina. This church, also called the *Priory* as it belongs to the priory of Malta, commands an extensive view of Rome and of the environs. To the left is the church of *S. Alexis* near which was the *Armilustrum* the burial place of Tatius, according to Plutarch, where military exercises and games were celebrated on certain days.

S. Sabina is built on the paternal house of that saint near the temple of Juno Regina erected by Camillus after the taking of Veii. The chapel at the end of the small nave contains a fine picture by *Sassoferrata* representing the Virgin of the rosary, S. Dominick and S. Catharine of Siena.

In the church of *S. Prisca* are 24 antique columns, some frescoes by *Fonteboni*, and a painting over the high altar by *Passignani*. In the vineyard opposite

this church was the temple of *Diana* built by Servius Tullius as the centre of the Latin confederacy and that of *Minerva Aventinensis*; to the left are ruins of the aqueduct and reservoirs built by Trajan. The Clivus Publicius leads to

S. Maria in Cosmedin built on the ruins of an ancient temple supposed to have been dedicated to an Egyptian divinity. Opposite the fountain is the temple of *Dis* known as the temple of *Vesta*. The ancient wall of the cella is of white marble. On the exterior are 19 corinthian fluted columns resting on steps and forming a circular portico 156 feet in circumference.

The temple of *Virile Fortune* is an oblong square with four front pillars; the space between the pillars was closed when the temple became a church. Opposite is the house of *Cola di Rienzi*. This building presents a capricious mass of antique fragments of all epochs and is an example of the style of roman architecture in the XI century. It had belonged to Nicholas, the son of Crescentius, a powerful family of Rome at that period. The original inscription over the door, written in verses half rhymed states that “Ni-
,, cholas, the son of Crescentius and Theodora, gave
,, this house to his son David”. In the vicinity is the *Ponte Rotto* or remains of the Palatine bridge.

FROM THE FABRICIAN TO THE ÆLIAN BRIDGE.

The quarter beyond the Tiber or *Trastevere* contains several objects worthy of observatim.

The *Fabrician bridge*, according to *Dio* and the inscriptions still existing on the arches, was built in the year 690 of Rome by *Fabricius*, *Curator viarum*.

Isola Tiberina. After the expulsion of Tarquinius Superbus the Senate gave all his lands to the people who, in a moment of irritation, threw into the Tiber the sheafs of wheat found in the grounds that were subsequently called the *Campus Martius*. It is said that not finding a sufficient impulse in the water the sheafs united and formed a small island which was enclosed by a stone rampart.

The *Pons Gratianus*. By the inscriptions on the parapets and on the external sides, the style of building and the testimony of Symmachus the prefect of the city, it appears that this bridge was built about the year 367 of the christian era by the Emperors Valentinian, Valens and Gratian.

S. Cecilia. In the yard forming the entrance to this church is one of those large marble vases called *Canthari* that were placed before the christian temples and served as fountains for the ablutions of the faithful.

Ripa Grande and the custom house were built by Innocent XII as a port and place of deposit of the merchandize that came by sea.

The *S. Michele* hospice, commenced by Innocent XII in 1686 on the designs of the architect *Rossi* was subsequently enlarged by Clement XI and Pius VI.

The *Porta Portese* was substituted to the ancient *Porta Portuensis* and was so called from its leading to the port of Rome in the vicinity of the present *Fiumicino*.

S. Francesco. In the chapel near the high altar is a fine picture by *Baciccio*, representing the Madonna, the infant Jesus and S. Anthony and a statue of Louisa Albertoni by *Bernini*. To the right is the church of the *Quaranta Santi* and further on that of

S. Maria in Trastevere formed of three naves by 21 large granite and four marble pillars that sustain the architrave. In the middle of the ceiling is an Assumption by *Domenichino*. In the vicinity of this church are those of *S. Grisogono*, *S. Maria della Scala* and the *S. Galligano* hospital. On the Janicular hill is the church of *S. Pietro in Montorio* which contains, in the first chapel to the right, some paintings by *Sebastian del Piombo* of which Michael Angelo Buonaroti furnished the designs. On the high altar once stood the celebrated picture of the Transfiguration by *Raphael* now in the Vatican ; at its base is the tomb of Beatrice Cenci, and in the adjoining cloister is the model of an ancient temple by *Bernini*.

The *Fontana Paolina* erected under Paul V in 1612 on the designs of *Fontana* and *Maderno* with materials taken from the forum of Nerva, introduces into Rome the waters of the *Bracciano* lake. It is decorated with six Ionic columns of red granite sustaining an attic.

The *Porta S. Pancrazio*, formerly the Janicular gate, is so called from the church of that name situated half a mile distant, in the direction of the ancient Vitellian way mentioned by Suetonius. Within the church is the descent to the catacombs of Calpodius celebrated in ecclesiastical history and in the acts of the martyrs. To the left of the Corsini villa

is the aqueduct of the Trajan or Paolina water, with a road leading to the Vatican, and on the high road at the distance of a mile from the porta S. Pancrazio is the villa

Doria Pamphili. — This villa, one of the largest and most agreeable of the environs was designed by *Falda* and *Algarde* under Innocent X of the Pamphili family. The casino is decorated with antique statues, busts and bas reliefs. The principal works in statuary are *Marsyas*, *Euterpe*, an *Hermaphrodite*, an infant *Hercules*; in busts that of Madame *Olimpia*, the niece of pope Innocent X by *Algarde*. To the left of the *S. Pancrazio gate* is the *portu Septimiana* so called from Septimius Severus and restored by Alexander VI; it forms the entrance to the street called the *Lungara*.

The *Corsini palace*, built by the architect *Fuga*, contains many objects of art. The most celebrated works in painting are: the *Ecce homo* by *Guercino*, Luther and his wife by *Holbein*, a sunrise by *Berghem*, a presentation at the temple by *Paul Veronese*, Venus at her toilette by *Albano*, Julius II by *Raphael*, Philip II by *Titian*, the soldier's life by *Callot*, an Annunciation by Michael Angelo, Herodias by *Guido*, the Saviour by *Carlo Dolci*, three portraits by *Van Dyck*, Innocent X by *Velasquez*, a Virgin by *Murillo*, Prometheus by *Salvator Rosa*; there is also a

collection of rare engravings and a fine library. (Opposite is

The *Farnesina*, a casino remarkable for its architecture and its fresco paintings by *Raphael* and his school representing the fable of Cupid and Psyche; the Galathea is by the hand of *Raphael*; the color of the head in the chamber of the Galathea was designed in charcoal by *Michael Angelo* while waiting for his picture; *Daniel di Volterra* whose works he had come to

Church of *S. Onofrio*. In the portico adjoining the church are three lunettes with frescoes by *Domenico* representing some passages in the life of *S. Jerome*; the Madonna and child over the entrance door is by the same artist. It is in this convent that *Torquato Tasso* ended his days in 1595; his tomb is near the entrance to the left within the church. In the convent is a fresco painting of the Madonna attributed to *Leonardo da Vinci*. To the left of the Septimane gate is the

Ponte Sisto. The fountain opposite the *via Clodia*, supplied by the waters of the *Paolina*, was constructed under *Paul V* by *Fontana*. The street from the bridge leads to the

Church of the *Pellegrini*, containing a picture which represents the Trinity, one of the finest works of *Guido*. Opposite is the *Monte di Pietà* an establishment founded in 1589.

S. Carlo Catenari. This church contains columns of the corinthian order. On the sides of the dome are frescoes by *Domenichino* representing the four cardinal virtues. The painting over the altar of the cross representing the death of S. Anne is one of the best works of *Andrea Sacchi* the author of the S. Romualdo now in the Vatican gallery.

The *Cancelleria* palace, the residence of the cardinal vice chancellor of the church, was completed under Sixtus IV; it occupies the site of the curia of Pompey and is built with materials taken from the Colosseum.

The *Farnese Palace*, in a great measure built of the same materials, is considered the finest piece of architecture at Rome. It was commenced by Paul III, when cardinal Farnese, on the designs of *Antonio Sangallo* and finished by cardinal Alexander Farnese, his nephew, under the direction of *Michael Angelo Buonarrotti*; the façade towards the via Giulia is by *Giacomo della Porta*. The gallery on the first story 63 feet long and 18 broad contains some beautiful fresco paintings by the *Caracci* and *Domenichino*.

The *Palazzo Spada* was built under Paul III by *Mazzoni* a pupil of *Daniel di Volterra*. In the gallery are a Lucretia, a Judith and a portrait of cardinal Spada by *Guido*, two portraits by *Titian*, two *cupids* by *Correggio*, an antique statue of *Aristides*.

and that of Pompey at the base of which Cæsar fell.

In the church of S. *John* and S. *Petronia* is a painting of the Virgin with two saints by *Domenichino*.

The *Falconieri* palace was rebuilt in the XVIII century by *Borromini*. It once contained the celebrated gallery of cardinal Fesch whose collection of paintings, now dispersed, filled three apartments of 24 rooms each.

S. Giovanni de' Fiorentini. The principal picture in this church, representing S. Cosimo and Damiano is by *Salvator Rosa*; the marble group of the baptism of Christ is by Raggi; the Corsini tomb by *Algarde*, that of Acciajoli by *Ferrata*.

The *Vatican bridge*. The period of its construction is not known.

VIII DAY.

FROM THE ÆLIAN
BRIDGE TO MONTE MARIO.

The most probable origin of the word *Vatican*, given to the hill which branches off from the *Janicule*, is *Vaticinia* or predictions, as oracles were rendered at this spot when it belonged to the Etruscan *Veientes* from whom its was taken by Romulus.

The *Ælian* or *S. Angelo* bridge was constructed by the Emperor Adrian as a means of communication with his mausoleum and the gardens of Domitia. Clement VII erected at the entrance of the bridge the statues of S. Peter and S. Paul the former executed by *Lorenzetto*, the latter by *Paolo Romano*; the other statues and the balustrade were added by Clement IX in the XVII century under the direction of *Bernini*;

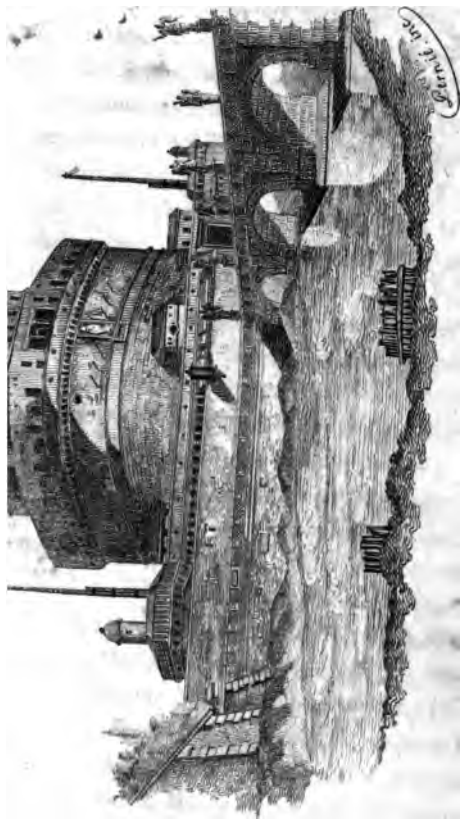
these statues represent angels bearing the instruments of Christ's passion.

The *Mausoleum of Adrian* was built by the Emperor Adrian probably on the model of a similar kind of edifice that he had seen in the course of his travels. It is called the Castel S. Angelo from the statue of the archangel S. Michael placed on its summit. In the great hall of the interior are some fresco paintings by *Pierin del Vaga* a pupil of Raphael. The fort communicates with the Vatican palace by a covered way 3000 feet long.

The hospital of *S. Spirito*, the largest at Rome, receives without any exception the sick, the foundlings and the insane.

S. Maria in Traspontina rebuilt in 1563 contains a *S. Barbara* by D'arpino, a *Conception* by Muziano and in the chapels of S. Antonio and S. Francesco some frescoes by Pietro da Cortona. Near this church is the *palazzo Giraud* built on the designs of Bramante.

The *Piazza di S. Pietro* has the appearance of a large and beautiful amphitheatre. In the middle between two fountains rises an Egyptian obelisk. In its smallest diameter the piazza is 600, in its largest, 750 feet. The portico in its semicircle forms two wings with 284 large doric travertine columns and 64 pilasters, constituting three semicircular galleries sur-



CASTLE ST ANGELO

Chateau de St. Ange.



mounted by 176 statues of saints and popes each 9 feet high.

The *Vatican Obelisk*, though not the largest at Rome and without hieroglyphics, is the only one preserved entire. Its height is 75 feet, its greatest breadth 9, from the ground to the end of the cross 126 feet; the inscriptions state that it was dedicated by Caligula to Augustus and to Tiberius. The fountains on each side, designed by *Carlo Maderno* carry to a height of about 9 feet the waters of the Trajan or Paolina aqueduct which falls into a round basin of a single piece of oriental granite about 48 feet in circumference and thence into an octagone trnvertine vase 90 feet round. The irregular piazza facing the church is lined with two wings or galleries 360 feet long and 24 broad calculating from the end of the colonnade to the vestibule of the church portico; on the external part of these two wings are 22 pilasters placed between the windows each sustaining a statue.

The *Basilica of S. Peter*. The idea of raising a large cupola in the middle of the church is due to Bramante, that of making the façade on the model of the Pantheon to Michael Angelo, of which his death prevented the execution but it was prescribed by Pius V to his successors *Vignola* and *Ligorio* to conform to the designs left by Bonarotti. The side cupolas were finished by *Vignola*, the large ones by Giacomo della

Porta. Under Paul V the temple was completed by Carlo Maderno who, abandoning the plans of Michael Angelo for those of Bramante, adopted the form of a latin cross and gave the designs of the façade and portico. It would appear from a calculation made in 1693 by Carlo Fontana that the expense attending this building amounted to nearly 251 millions and a half of francs, since then very large sums have been laid out for the gildings, the mosaic pictures and other works.

The *façade* consists of eight columns, four corinthian pilasters, five doors, seven balconies, six niches, an entablature with a frontispiece, an attic terminated by a balustrade sustaining thirteen colossal statues 18 feet high which represent Christ and the twelve apostles.

The portico is about 48 feet broad comprizing the vestibules at its extremities which are occupied by the equestrian statues of Constantine and Charlemagne, the former by *Bernini*, the latter by *Cornacchini*.

Interior of the church. From the entrance to the tribune or chair of S. Peter the length is 576 feet, the breadth 426; the length outside 660 feet, the middle nave 180 feet wide, 141 high, each of the side naves 54 feet in breadth. The latin cross is divided into three naves; in the middle one are large pilasters sustaining four large arches on each side, the two *bassins* placed in front of the interpilasters are of yellow marble in the form of a shell, each sustained by

two figures of children six feet high executed by *Livoni* and *Liberati*.

The *Confession of S. Peter* is so called from the tomb containing the body of that apostle; it is surrounded by a circular marble balustrade on which are 142 lamps that are always lighted; a double flight of steps leads to the interior which is decorated with rich festoons and figures of angels in gilt bronze; the statue of Pius VI in the act of prayer is by *Canova*.

The *high altar* is raised on seven steps under the great baldacchino and the large cupola, in the direction of the east; it is of gilt bronze and is sustained by four columns of the composite order more than 33 feet high; on the entablature at the angles are four angels supporting a globe on which is placed the cross. The total height of the baldacchino is 180 feet, the bronze employed in its construction weighs about 140 thousand pounds, the gilding alone cost 210 thousand francs.

The *great cupola* is about 140 feet in diameter, the elevation from the pavement of the church to the lantern is 450 feet; under the great arches that sustain the cupola is an entablature on the frieze of which are inscribed in mosaic the following words of Jesus Christ *Tu es Petrus, et super hanc petram ædificabo Ecclesiam meam et tibi dabo claves regni cælorum.*

Tribune and chair of S. Peter. In the upper part of the large nave is the tribune of the basilica decorated on the designs of Michael Angelo with two porphyry steps at the end of the tribune on which is placed an altar of rare marble above which is the monument called the chair of S. Peter; within the bronze sustained by four gigantic figures is enchased the wooden chair used by S. Peter and by his successors during their ecclesiastical functions.

The four figures that surround the chair represent the chief doctors of the catholic church. On the sides of the tribune are the tombs of Paul III by *Guglielmo della Porta* executed under the direction of Michael Angelo; the pope's statue is of bronze, the two others representing Justice and Prudence are of marble; the tomb of Urban VIII is in bronze, the statues of justice and charity are by *Bernini*.

Southern part of the basilica. The first altar to the right of the tribune is decorated with two large columns of black Egyptian granite and a picture in mosaic from the original by *Mancini* representing S. Peter curing the lame. Opposite is the tomb of Alexander VIII by *Rossi*, is the altar of S. Leo the great with a bas relief representing S. Leo dissuading Attila from his approach to Rome. On the following altar are four columns, two of black granite and two of alabaster; to

the right, over one of the entrances is the tomb of Alexander VII, the last work of *Bernini*.

On the southern aisle is the tomb of Pius VII by Thorwaldsen who has represented the pontiff seated between the statues of force and wisdom ; near this tomb are three altars with fine black granite and giallo antico fluted pillars.

The *Clementine* chapel derives its appellation from Clement VIII; the mosaic over the altar is taken from a painting by *Andrea Sacchi*.

On the *lower south* side is a mosaic representing the transfiguration of Christ from the original of Raphael. On the arcade opposite is the tomb by *Algarde* of Leo XI of the Medici family.

The chapel of the *choir* is decorated with gilt stucco ornaments taken from the designs of *Giacomo della Porta*; the mosaic altar piece, representing the conception, is from the original of *Pietro Bianchi* in the church of S. Maria degli Angeli. On the left arcade is the tomb of Innocent VIII executed by *Antonio Pollajuolo*.

Chapel of the *presentation*. Under the arcade to the right is the tomb of *Maria Sobieski Stuart* who died at Rome in 1755; opposite is that of James III and of his two sons the work of *Canova*.

Chapel of the *baptismal fonts*. These baptismal fonts consist of a porphyry urn twelve feet long and six

broad which served as a cover to the sarcophagus of the emperor Otho 11 who died at Rome in 974. The urn is a kind of pyramid in gilt bronze with arabesques and four figures of angels. Opposite and to the north side of the church is

The chapel of *Pietà* so called from a marble group representing the virgin and her son after his death. It is a work of Michael Angelo when in his 24 year.

Chapel of *S. Sebastian*. The tombs under the arcade of the third chapel are those of Innocent XII and *Valle*, and of the Countess Mathilda who died in 1113. Her remains were brought from the convent of S. Eustachius near Mantua under Urban VIII.

The chapel of the *Sacrament* opposite that of the choir contains a tabernacle designed by *Bernini*, a fresco of the Trinity by *Pietro di Cortona*, a S. Maurice painted by *Bernini*, the tomb of Sixtus IV decorated with bas-reliefs, the work of Antonio Pollajuca near which is interred Julius II. Under the following arcade are those of popes Gregory XIII and X and a mosaic representing the celebrated communion of S. Jerome by *Domenichino*.

The chapel of the *Virgin* was built by Giacomo della Porta on the designs of Michael Angelo; the altar is adorned with alabaster, amethyst and other precious stones. Near the window to the right is the

mb of Benedict XIV with the statues of science and
arity executed by *Bracci*.

In proceeding towards the north side of the tri-
me over the altar of the *navicella* is a mosaic
ken from the original of Lanfranco which represents
e barque of S. Peter on the point of being upset
d Jesus coming to the assistance of the apostle.
pposite is the tomb of pope Clement XIII consis-
ng of three large figures, the pope in the act of
ayer, religion holding the cross, the genius of death
ated near the sarcophagus; at the base are two re-
umbent lions; the whole monument is by *Canova*.

In the last chapel to the north is a mosaic of the
changel Michael by Guido; over the high altar is
e first mosaic in the church, the *S. Petronilla* of
Guercino representing the saint at the moment of her
humation. The tomb of Clement X was executed
y *Matthias Rossi*, the mosaic of S. Peter resuscit-
ing *Tabita* is taken from an original by *Placido*
Costanzi.

In the subterraneous vaults are four chapels corres-
onding to the four pilasters of the great cupola built
a the designs of *Bernini*; over the altars are mosaic
orks from paintings by *Andrea Sacchi*. Amongst
e tombs are those of the emperor Otho II, Char-
tte Queen of Cyprus and Jerusalem, a grand master

of Malta, James Stuart III, popes Adrian IV, Innocentius VIII, Nicholas V, Urban VI and Pius II.

The *sacristy* was built by order of Pius VI on the designs of *Carlo Marchioni*; the chapel is decorated with fine fluted columns of a rare quality of marble and with carved works of Brazilian wood. In one of the chapels is a painting by the *Fattore*, a pupil of Raphael, which represents the virgin, the infant Jesus, S. Anne, Ss. Peter and Paul; the painting on the altar opposite representing "the Virgin with the infant Jesus and S. John", is by *Giulio Romano*.

To form a complete idea of the immense size of the temple it is necessary to view it from the upper part; the ascent is by a flight of 142 winding but easy steps.

The *Vatican palace* may be considered as a reunion of several palaces.

It is 1080 feet long and 720 broad, has eight large and about 200 small staircases, with an infinite number of halls and rooms of all dimensions. Although the style of architecture is neither regular nor symmetrical, the edifice having been built at different periods, it offers to the observer the productions of the celebrated architects *Bramante*, *Raphael*, *Ligorio*, *Fontana*, *Maderno* and *Bernini*.

The *Sistine chapel* is celebrated by the admirable fresco compositions of Michael Angelo who, without any assistant, completed in twenty months

painting of the ceiling which represents the creatim of the world and other passages of the old testament; the angles and Innettes are filled up by figures of prophets and sybils. Under the pontificate of Paul III he undertook the grand fresco of the last judgment which he finished in three years and which is considered as his master piece. In the centre of this painting he has represented Christ and the Madonna surrounded by apostles and multitudes of saints. The adoration of the golden calf is by *Roselli* ; Jesus S. Peter and S. Andrew by *Ghirlandaio* ; S. Peter receiving the keys by *Perugino*.

The *Paolina* chapel was built by Paul III on the designs of *Sangallo*. On the side walls are six frescos, four by *Zuccari* , two by *Sabatini* which have been injured by smoke ; those representing the crucifixion of S. Peter and the conversion of S. Paul are by Michael Angelo then 75 years of age.

Loggie of Ruphael. The wing in the direction of the city, the only part built by Raphael, was selected for the paintings and ornamental works made upon his designs and under his direction. The most remarkable biblical subjects represented in the portico form 52 pictures executed on the cartoons of Raphael by *Giulio Romano* , *Pierin del Vaga*, *Pellegrino* of *Modena* , *Polidoro* and *Matturino Caravaggio* and others of his scholars. The Divinity in the midst of chaos , the

creation of the firmament, that of man and of woman are by the hand of Raphael.

The *Borgia chambers*. This part of the palace was added by pope Alexander VI who commenced the paintings that were completed under Leo X; several remnants of antique marble works have recently been placed in these chambers. In the first, 57 feet long and 36 broad, the ceiling is decorated with stuccos and frescos by *Giovanni d' Udine* and *Pierin del Vaga*, that of the second by *Pinturicchio* who has represented in the third chamber the martyrdom of S. Sebastian but its principal ornament is the antique painting called the *nozze Aldobrandini* which originally belonged to the Aldobrandini family; in the fourth and last chambers are other frescos also by *Pinturicchio* relative to virtues, sciences and arts.

Corridor of Inscriptions. The reunion and arrangement of this collection of ancient inscriptions are due to Pius VII who employed in their classification the learned *Gaetano Marini*. To the right are the pagan inscriptions, to the left those of early christian times found chiefly in the catacombs; they are highly interesting by the symbols of the monogram, the vine, the fish, the arch of Noah, the dove, the anchor, peace, the good shepherd and several other subjects.

The *Vatican Library* surpasses all the libraries of Italy by the number of the greek, latin, Italian, orient-

tal MSS. and the editions of the XV century which it contains. The principal room, 216 feet in length, 48 in breadth and 27 in height is divided into two naves by seven pilasters; the manuscripts are kept in closets placed in the walls, and over these, as in the other chambers, are arranged the Vatican collections of Italo-greek vases. In the two adjoining galleries are preserved the MSS. and books that formed the libraries of the Elector Palatine, of the dukes of Urbino, of queen Christina, of the Capponi and Ottoboni families which have successively encreased the Vatican collection amounting at the present day to 80,000 volumes, and 24,000 MSS of which 16,000 are latin, 5000 greek and 3000 in various oriental languages. Among the latin MSS there is a Virgil with miniatures of the close of the IV century, a Terence of the VIII, the autograph of Petrarch's poetical works and a parchment roll 33 feet long filled with paintings representing the history of Josuah. The gallery to the left occupies six chambers; in the fourth is a collection of utensils, paintings and other objects relative to the early christians that were found in the catacombs and belonged to the ancient *Vettori* museum. The chamber of the *papyri*, containing several charts of the VI century written on *papyrus* and lined with marble; the frescos are by Mengs; it communicates with large halls filled with printed works and medals.

The *Chiaramonti museum* contains a numerous collection of statues, sarcophagi, and antique busts.

Hemicycle of the Belvedere. It was under Pius VII that a quantity of busts and Egyptian monuments were united in these chambers ; those in the second chamber marked 788. 789. 791. were found in the ruins of a tomb on the Appian way near the S. Sebastian gate.

The *Pio Clementino museum* was formed by popes Clement XIII, XIV and by Pius VI from whom it derives its appellation.

Square vestibule. The arabesques of this vestibule were painted by *Daniel di Volterra*. In the centre is the white marble torso, called the torso of the Belvedere found in the baths of Caracalla; it is a fragment of a Hercules in repose, the work of Apollonius the son of Nestor of Athens, as stated in the greek inscription at its base.

Round Vestibule. In the centre of this hall is a large marble basin finely executed; to the right are fragments of statues, one with greek sandals, to the left a female seated, remarkable by the fine folds of the drapery.

The chamber of *Meleager* is so called from the statue of Meleager which forms its principal decoration. A bas relief on the right wall represents the apotheosis of *Homer* by the Muses,

The *Portico*, containing the most celebrated monuments of ancient art, is sustained by 16 granite columns and by several pilasters. Commencing by the right side the first object is a sarcophagus with figures of *Fauns* and *Bacchanti* found in laying the foundations of the sacristy at S. Peter's; the second sarcophagus as stated by its greek and latin inscription, belonged to *Sextus Marcellus*; the basaltic vase opposite was discovered near the Caracalla thermæ. The first cabinet to the right contains *Perseus* and the *two wrestlers* by *Canova*; in the two niches under the arch are statues of *Mercury* and *Pallas*.

The open space near this portico is occupied by two sarcophagi, with bas reliefs representing *Bacchus* and *Ariadne* in the isle of Naxos and prisoners imploring the clemency of the conqueror. In the following niche is a statue larger than life of *Sallustia* the wife of the emperor Alexander Severus, under the form of Venus and attended by Cupid; the bas relief on the following sarcophagus represents *Achilles* and the death of Penthesilea queen of the Amazons. The principal ornament of the second cabinet is the statue of the *Belvedere Mercury* known under the name of Antinous; on the two following sarcophagi are bas reliefs of the *genii* and *seasons*, of the Nereids bearing the arms of *Achilles*. In the large niche of the adjoining cabinet is the group of *Laocoon* the priest of Neptune found

under Julius II in the environs of the *Sette S* is stated by Pliny that it formed one of the ornaments of the palace of Titus and was the position of the three Rhodian sculptors *Agessander* and *Athenodorus*. In the last open space of the portico are bas reliefs of *Hercules* and *Bacchus* with their distinctive attributes, of *genii* bearing *Augustus* preparing for the sacrifice. The last contains the *Belvedere Apollo*, one of the finest statues of antiquity, found at Antium in the middle part of the XV century. In the open space of the portico are two sarcophagi with bas reliefs of *Perseus* slaying *Medusa*, and *Bacchus* accompanied by a *Faunus* and a *Bacchante*.

The hall of *Animals* is divided into two parts by a vestibule decorated with four columns and four composite pilasters; on the pavement is an ancient mosaic with the figure of a wolf and another in white marble found at Palestrina.

The principal pieces of this collection are the statue of a Centaur and a Nereid, *Hercules* carrying off *Deianira*, *Cerberus*, killing *Geryon* and taking his oxen, *Perseus* tearing to pieces a horse; in the centre is a vase on a table with a cup of green corsican marble. In the second division of this hall are a group of *Amazons*, a stag of alabaster *fiorito*, a lion, a gr

presenting Hercules killing Diomed and seizing his horses, a Centaur, Commodus on horseback.

Gallery of statues. The most remarkable statues of this collection are those of Clodius Albinus wearing a cuirass, a semi-sized Cupid of grecian sculpture, a naked heroic figure unknown, Caligula, a muse, an Amazon and a Juno. On the left side an Apollo seated and holding a lyre, statues of Septimius Severus, Neptune, a wounded Adonis, a recumbent Bacchus, a group of Esculapius and Hygeia and one representing Fænia Nicopolis.

Hall of *busts*, The busts most worthy of notice in this collection are those of Domitian, Galba, Mammœa, Lysimachus, Ariadne, Menelans, Valerian, Heliogabalus, Pertinax, Agrippa, Caracalla, Giulia Mammœa, Srrapis and Antinous.

The *Cabinet*, decorated with eight marble columns, eight alabaster pilasters and mosaic pavements found in the Villa Adriana, was designed by *Simonetti* and painted by *De Angelis*.

The subjects represented are the marriage of Bacchus and Ariadne, Paris adjudging the apple to Venus, Diana and Endymion, Venus and Adonis, Paris and Pallas. It also contains statues of a Faun, a young Paris, Minerva, Adonis, and several fine bas reliefs,

The Hall of the *Muses* is sustained by 16 white Carrara columns with antique capitals found in the Villa

Adriana. In addition to the statues of the muses there are hermes of Cleobulus, Sophocles, Epicurus, Demosthenes, Solon, Alcibiades. The mosaic figures of sundry comic and tragic actors forming the pavement were brought from the ancient town of *Lorium*.

The *round hall*, 80 palms in diameter, is sustained by ten large pilasters of Carrara marble; the mosaic pavement, one of the largest known and representing a Medusa's head with the combats of the centaurs and Lapithæ and the splendid bust of Jupiter were excavated at Otricoli. Several busts and statues form the decoration of this hall.

The Hall of the *Greek cross* was, like the *sala rotonda* above mentioned, erected by Pius VI as a vestibule to the museum. The door is 26 palms high, 13 broad, the jambs and blocks of columns supporting two colossal statues in the egyptian style of red egyptian granite were found in the Villa Adriana. The large sepulchral porphyry urn, the tomb of S. Constantia, with bas reliefs of children occupied in the vintage, was brought from the church called the temple of Bacchus.

The great *staircase* of Carrara marble forms three flights, two leading to the upper galleries, one to the gallery and garden. It is decorated with twenty granite columns, bronze balustrades and marble entablatures. Of the recumbent statues of rivers one repre-

sents the Nile, the subject of the second is unknown.

The *Hall of the Biga* of a round form with four niches and eight fluted columns contains in the centre an ancient marble *biga*. In the niches are statues of Alcibiades, of a figure finely draped offering a sacrifice, a charioteer in the games of the circus and others.

The *Candelabra* gallery contains a large collection of candelabra, vases, cups, bas reliefs and several objects found in the *Procula* villa near *Ardea*.

The *Museo Gregoriano* was formed by Gregory XVI as a place of deposit for the ancient monuments that have been found of late years in the part of Etruria extending from the Tiber to the river *Fiora*, and to these have been added the Egyptian monuments that were collected in the Capitol and in private museums.

The gallery of *paintings* contains some works of the highest order:

S. Gregory the great	by	Andrea Sacchi
Venetian Doge	„	Titian
Descent from the Cross	„	Caravaggio
Vision of S. Romuald	„	Andrea Sacchi
Communion of S. Jerome	„	Domenichino
Martyrdom of S. Erasmus	„	Nicholas Poussin
The Madonna, S. Thomas and S. Jerome	}	Guido Reni
Sepulture of Christ	„	Mantegna

The Magdalen	}	Guercino
S. Thomas	}	
Martyrdom of S. Peter	„	Guido Reni
Coronation of the Virgin	„	Pinturicchio
Resurrexion of Christ	„	Pietro Perugi
Transfiguration of Christ	„	Raphael
Birth of Christ	„	Perugino
Coronation of the Virgin	}	Raphael in hi
after her assumption	}	2d manner
Same subject, design by	„	Raphael, finish
		by Giulio Rom
		and il Fattore
The Saviour in glory	„	Correggio
The Madonna and Saints	„	Titian
Michelina of Pesaro	„	Baroccio
S. Helena	„	Paul Veronese
The three mysteries	„	Raphael
Madonna di Foligno	„	„
The Virgin and S. Ca-		
tharine	„	Garofalo
Landscape with animals	„	Paul Potter
The Madonna, S. Lorenzo	}	Perugino
and other Saints	}	
The miracles of S. Ni-	}	B. Angelo da
cholas de Bari	}	Fiesole
The Annunciation	„	Baroccio

The gallery of geographical maps leads to the apartment containing the *Arazzi* or Vatican tapestries executed on the cartoons furnished by Raphael.

The *Chambers of Raphael* contain several historical compositions by Raphael executed by himself or on his designs.

The *Incendio del Borgo* represents the fire that occurred in the Borgo S. Spirito in 847 under Leo IV. The artist seems to have been penetrated with the episode of the destruction of Troy having represented a group of figures that recall to mind Æneas carrying away Anchises and followed by his wife Creusa. This group was painted by Giulio Romano, the other figures by Raphael.

The ceiling, by Pietro Perugino, was left untouched by Raphael out of respect to his master; the chiaro scuri at the base of the walls are by Polidoro Caravaggio.

The school of *Athens*, one of the grandest works of Raphael, represents a portico. On the upper steps are Plato and Aristotle surrounded by their disciples, opposite are Socrates and Alcibiades, Pythagoras and his pupils, Diogenes, a book in one hand and a bowl near the other. The Archimedes is a portrait of Bramante, the youth kneeling Frederick II Duke of Mantua, to the left of Zoroaster the artist has introduced his own portrait and that of Perugino.

Opposite the school of Athens is the *dispute* of the *holy sacrament*, remarkable by its composition, design and colouring.

In Mount *Parnassus* are groups of the Muses and Apollo, of Homer, Horace, Virgil, Ovid, Ennius, Tibullus, Propertius, Sappho, Sanazar, Boccaccio and Tibaldeo.

The fourth painting represents Jurisprudence with its three attributes, justice, prudence and force. Justinian delivers the digests to Trebonianus; Gregory IV the decretals to a consistorial advocate. The subjects on the ceiling are philosophy, justice, theology and poetry, fortune, the judgment of Solomon, Adam and Eve, Marsyas; the four small pictures are by Poussin, the angels near the figure of justice by Masaccio.

Chamber of *Heliodorus*. The foreground represents Heliodorus, the prefect of Seleucus Philopater King of Syria who, 176 years before the christian era was sent by that prince to plunder the temple of Jerusalem. The design of this work is by Raphael who painted the first group; the one composed of sundry females by Pietro di Cremona a pupil of Correggio, the remainder by Giulio Romano.

In the painting opposite, St. Leo I is on his way to meet Attila king of the Huns who retired at the sight of S. Peter and Paul in the air brandishing their swords in defence of the holy see.

The miracle of *Bolsena* represents the miracle which occurred to a priest of Bolsena who, doubting of the real presence of Christ in the Eucharist, was convinced by the sight of blood shed on the corporal,

On the side facing this picture Raphael has painted S. Peter liberated from his chains by an angel who conducts him out of prison; the effects of light emanating from the angel mingled with that of the moon and of the torch held by one of the soldiers produce a fine effect. The chiaroscuro works are by Pierin del Vaga, the caryatides by Polidoro Caravaggio.

Hall of *Constantine*. The painting destined to commemorate the victory of Constantine over Maxentius at Ponte Molle was designed by Raphael who finished in oil the figures of justice and charity; the remainder was completed in fresco after his death by Giulio Romano.

The baptism of Constantine is by the *Fattore*, the donation of Rome to S. Sylvester by *del Colle*.

The *Vatican gardens* communicate with the vestibule of the *Biga hall* in the Museum. In the part called the *Pigna* is the pedestal of the column of Antonius Pius; it is $18 \frac{1}{2}$ palms high with some fine sculptures in semi and bas relief.

The external part of the basilica in the direction of the garden, adorned with an attic and corinthian travertine columns, is of the grand style of architect-

ure of Michael Angelo executed on his designs by Vignola.

ENVIRONS OF ROME

Tivoli. The road that leads at the present day to Tivoli corresponds in several places with the ancient Via Tiburtina some parts of which are still preserved. At the distance of a mile from the gate is the basilica of S. Lorenzo, three miles further on is the *Anio* or *Teverone*, at the tenth mile the ancient Tiburtine way formed, as all the high roads of the Romans, of large polygone blocks of blackish basaltic lava found near Rome; half a mile beyond the *Martello* farm and twelve from the city are the tartareous lakes. The ancient road divided at this spot into two branches; the one to the left crossed the *Anio* at the *Aquaria* bridge, the other at the *ponte Lucano* led to the *Villa Adriana* and to *Tivoli*; this is the road now followed.

Beyond the Solfatara bridge are the lake and floating islands formerly a mile but now only 600 feet in circumference and 164 feet deep. The bituminous

matters that come from the lake uniting with plants detached from the soil, form upon the surface of the water sundry light bodies which have been called floating islands. To this spot are assigned the oracle of Faunus consulted by Latinus as mentioned by Virgil, and the baths of Marcus Agrippa. At a short distance are the ruins of the tomb of *M. Plautius Lucanus* from whom the bridge over the *Anio* has derived its appellation which Poussin has represented in a painting now in the *Doria* collection.

The *Plautia tomb*. This sepulchral monument belonged to the Plautia a distinguished family under the Republic and the empire. The materials are of the travertine or Tivoli stone; it resembles the tomb of Cecilia Metella. At the distance of two miles is the

Villa Adriana. The emperor Adrian, after having visited all the countries subject to the Roman empire, imitated in this villa the principal monuments that he had observed in the course of his travels.

The *Greek theatre* is the best preserved of the three that existed in the villa; the gallery under the steps, the position of those steps and a part of the stage may still be traced

The *Pæcile*, a copy of the pæcile of Athens, which was decorated with paintings relative to the exploits of the Athenians formed a square oblong portico that enclosed a large court; there still exists entire a

wall that had a double row of pilasters and probably paintings in imitation of those at Athens.

The wall to the south of the Pæcile leads to a semicircular edifice called erroneously the *Temple of the Stoics*; the round edifice in the vicinity contained a mosaic representing sea monsters and for this reason it was called the *maritime theatre*.

The *Imperial palace* situated on a rising ground is a large building with two stories ; in the lower story there are several remains of paintings.

Barracks of the Guards; the number of rooms that may still be traced at this spot have given to them the appellation of *Cento Camerelle* , the exterior was surrounded by galleries sustained by pilasters and columns.

Canope. This edifice was so called from the Egyptian city and contained a temple dedicated to Serapis; the plain in front was filled with water, a painted gallery and the chambers of the priests may still be seen. To the right are the ruins of a theatre and of the academy, further on the valley of Tempe watered by the Peneus, a part of the infernal regions and of the Elysian fields.

At a distance of two miles from the villa is the town of

Tivoli, the ancient *Tibur*, founded about 462 years before Rome by Tibur, Corax and Catillus of Argos after the expulsion of the *Siculi*; from the porta Santa Croce there is an extensive view over Rome and the campagna. The most remarkable edifice of antiquity is

The *temple of Vesta* of a circular form about 20 feet in diameter formerly encircled by 18, now by 10 fluted corinthian columns of travertine 18 feet high without the capital which represents the acanthus leaf; the entablature is carved with festoons and heads of oxen. The *cella* in small tuffo and travertine polygons has two windows like the temple of Vesta at Rome, but what adds to the picturesque effect of the temple is its situation on the summit of a rock placed at the edge of an extensive valley and facing the great cascade of the Anio whose waters fall into a gulf about 72 feet deep.

To the left is the temple of the Tiburtine sybil built in the form of a long square with four Ionic columns of travertine in front.

Grotto of Neptune. The waters of the Anio after having formed the great cascade rush by a narrow passage through rocks into a precipice called the grotto of Neptune which is filled with arches and caverns. The contrast presented by the various effects of light is re-

dered still more striking by the waters that dash against the points of rocks.

The grotto of the *Syrens* is not less picturesque than that of Neptune from the variety of effects produced by the falls.

Cascatelle. The waters of the Anio, having supplied the iron and copper works at Tivoli, fall from a height of 100 feet into the valley, winding their way through olive grounds and bounding over rocks. The large fall forms two cascades, the other three, that issue from the ruins of the Villa of Mæcenas. Opposite is the site of Catullus' villa, at the church of *S. Antonio* that of Horace and at the *Madonna di Quintiliolo* that of Quintilius Varus. At the distance of half a mile is the

Acquaria stream other which is an ancient bridge well preserved, further on are the Anio and the ancient Via Tiburtina that leads to Tivoli.

Villa of Mæcenas. This villa was situated on the ancient road over a large gallery which forms the upper part. Among the ruins is a large square edifice with arcades sustained by semi-doric columns.

The *Villa d'Este* contains several frescoes by Zucari, Muziano and other artists of that period relative to the history of Tivoli. Ten miles from the town on the line of the *Valerian* way is *Vicovaro*, the ancient *Varia*, on which are ruins of an ancient bridge under which passed the Claudian waters and three miles

further on is *Digentia* the present *Licenza* near which was the country house of Horace of which there remain some mosaic pavements.

Palestrina, the ancient *Præneste*, is 12 miles distant from Tivoli and 24 from Rome. It was celebrated in Roman history and its foundation is said to be anterior to the Trojan war. Near the little village of *Colonna*, eight miles from *Palestrina*, is a small lake supposed to be the *Regillus* the scene of the battle between the Romans and the Latins which decided the fate of the Tarquins. In the *Pantano* farm, in the direction of Rome and some miles from *Colonna*, is the *Castiglione* lake near which was the ancient town of *Gabii*.

Frascati, six miles distant from this lake and twelve from Rome, is celebrated by its villas, its cascades and its olive grounds. The principal villas are the *Aldobrandini* or *Belvedere* designed by *Giacomo della Porta*, the *Mondagrone* and the *Taverna* all three belonging to the Borghese family, the *Ruffinella* to the Queen of Sardinia, the *Conti* now *Torlonia* and the *Falconieri*. About two miles from Frascati are the ruins of *Tusculum* consisting of a theatre, baths, aqueducts and walls.

Grotta Ferrata is a small village with a church belonging to the greek order of *S. Basileo*. It contains some fine frescos by Domenichino. Over the high altar is a painting by *Annibale Caracci*. At a dis-

tance of two miles is *Marino*, the ancient *Castro Manium*, mentioned by Pliny and Dionysius Halicarnassus. In the church of *S. Barnaba* is a picture representing the martyrdom of S. Bartholomew by *Guercino*, in that of the Trinity one by *Guido*.

Castel Gandolfo is situated on the lake of that name which is six miles in circuit and 480 feet in depth. At a period beyond all historical record it was the crater of a volcano. The emissary a mile long, $3\frac{1}{2}$ feet wide and six in height is a remarkable work begun 394 years before the christian era and terminated in the space of one year. Its object was to carry into the plains below the body of water that overswelled the lake at that period.

Albano. The ancient town of *Alba longa* extended along the north eastern side of the lake in the direction of the present *Rocca di Papa* on which site probably stood the *Arx* or citadel. During the second Punic war a camp to protect the Appian way was established at the spot now occupied by Albano. Near the Roman gate are ruins of a tomb supposed to be that of Pompey whose villa was situated in the grounds of the present *Villa Doria*. The tomb at the end of the town on the Naples road is probably that of *Aruns*, the son of Porsenna, who was killed near this spot in the year of Rome 247 or 606 years before the christian era when attacking *Aricia*.

The present *Aricia* occupies the site of the citadel of *Aricia*, a town built in the plain beneath by Archilochus 1400 years before the present era. Some of its ruins may still be seen in a vineyard called the *Orto di mezzo*; they consist of the cella of a temple of Diana, remains of baths, and walls formed of irregular blocks.

III Part.

RELIGIOUS CEREMONIES AT ROME

1. *January*. — High mass at 9 o'clock in the Sixtine chapel in presence of the pope the cardinals and the papal court.

5. — Vespers in the same chapel at 3.

6. — Epiphany; high mass at 10 in the Sixtine.

18. — Chair of S. Peter in the basilica at 10.

2. Feby. *Purification* of the *Virgin* in the Sixtine chapel at 9 o'clock, benediction of the candles and procession.

During Lent divine service every sunday in the Sixtine chapel; on Ash wednesday benediction and distribution of ashes.

7. March. Festa of S. Thomas Aquinas at the Minerva church; the holy college is present at high mass.

25. — Annunciation of the Virgin; high mass celebrated at the Minerva church in presence of the pope and cardinals; procession of the young girls who have obtained a dowry from the fraternity of the Annunciation.

HOLY WEEK

Palm Sunday. The pope blesses and distributes palms in the Sistine chapel to the cardinals, princes, ambassadors etc. etc. The ceremony commences at half past 9, the pope enters at 11.

Wednesday. At 5 o'clock *Miserere* in this chapel.

Thursday. High mass in the Sistine chapel; the pope deposits the holy sacrament in the Paolina chapel; from the balcony of the church he reads the bull in *Cœnâ Domini* and gives his benediction to the people. He afterwards washes the feet of 12 poor priests of different nations and serves them at table. At 5 o'clock *miserere* in the Sistine chapel; after sunset the altar of S. Peter is washed.

Good friday. The ceremony begins at 10 in the Sistine chapel in presence of the pope, cardinals, ambassadors and public authorities. In the afternoon, service and matins as on the preceding day.

Saturday. Baptism administered to the convert Jews and others at S. John Lateran and ecclesiastical orders conferred.

EASTER SUNDAY. Mass celebrated by the pope in S. Peter's church at 9 o'clock. At 11 benediction to the crowds assembled in the piazza. The pope, accompanied by two cardinals, appears at the tribune in the middle of the portico and gives the benediction *urbi et orbi*.

A cardinal then reads in latin the formula of the plenary indulgence granted to the persons present ; another cardinal in Italian and the copies are thrown to the people.

Illumination of the Cupola. The ceremonies of the day are terminated by the illumination of the cupola of S. Peter's ; from the external façade and porticos about 1400 lamps half veiled are ranged from the soil to the top of cross on the dome.

This first illumination is seen to advantage from the Pincian hill and the Trinità de Monti.

At the first strike of the clock a light spreads over the dome, the cross, the small cupolas, the façade, the peristyle and colonnade ; at the last strike 794 new lamps have been lighted.

Monday, tuesday and sunday after Easter the service takes place at 10 o'clock in the Sixtine chapel.

25 April. — Festa of *S. Mark* the evangelist; in the church of *S. Marco* procession at 8 in the morning, the clergy proceeds to *S. Peter's*.

2 May. — Festa of *S. Athanasius*, high mass according to the greek rite in the church of that name.

26. — Festa of *S. Filippo Neri*, the apostle of Rome; service in the pontifical chapel at the *Chiesa Nuova*. The pope and the sacred college are present at the ceremony.

On *Ascension* day the pope gives his benediction from the tribune of *S. John Lateran*.

On the day of *Pentecost* service at 10 in the Sixtine chapel or at *S. Maria Maggiore*. In the afternoon the subterraneous church at *S. Peters'* is open for females.

On thursday, the festa of *Corpus Domini*, the procession of the holy sacrament at *S. Peter's* accompanied by the pope, the cardinals and the clergy of Rome.

The sunday following procession at *S. John Lateran* with the pope and cardinals.

24. June. — Nativity of *S John Baptist*. At 10 high mass in presence of the pope and cardinals at *S. John Lateran*.

28. — Eve of the festa of *SS. Peter and Paul*, at 6 in the afternoon papal vespers at *S. Peter's*; be-

nediction of the veils. The subterranean church is open to the public.

1. Aug. — Festa at *S. Pietro in vincoli*. The chains of S. Peter are exposed during eight days.

28. — *Assumption* of the *Virgin*; high mass at 10 o'clock celebrated by the pope who gives his benediction from the balcony.

8. Sept. — *Nativity* of the *Virgin*; high mass at 10 at S. Maria del Popolo in presence of the pope and cardinals.

1. Nov. — *All saints*. At 10 pontifical mass at the Vatican; Vespers at 3 o'clock.

2. — Mass in the Sixtine chapel in commemoration of the dead. On the 3 and 5 services are celebrated in the palace in memory of the deceased popes and cardinals.

4. Nov. — Festa of *S. Carlo Borromeo*. The pope and cardinals are present at the church of *S. Carlo* in the Corso, high mass at 10 o'clock.

29. — Anniversary of the death of Pius VIII; service in the Sixtine chapel at 10.

1. Decr. — first sunday in advent; service at 10 in the papal chapel of the Vatican. After the service the pope carries the holy sacrament in procession to the *Paolina* chapel which is illuminated.

24 — *Christmas eve*. At 3 P.M vespers in the

Sistine chapel; at 8 midnight mass is celebrated in presence of the pope and cardinals.

25. — *Christmas*; midnight mass commences at 3 in the morning at the church of *S. Maria Maggiore*, and the holy cradle is exposed the whole day on the high altar. At 10 high mass by the pope either in this church or at S. Peter's.

From this day till the 1. January, the birth of Christ is represented in figures in different churches; the most interesting are those in the church of *Ara Cœli*.

IV Part.

VISIT TO THE CATACOMBS OF ROME.

The subterraneous passages that surround Rome on all sides were originally made to extract from this volcanic soil the *puzzolana* on which the city is built and which at all periods formed one of the principal elements of its constructions. As the extent and splendour of Rome encreased, as the greatness and luxury of its edifices kept pace with its public fortunes, the extraction of the *puzzolana*, requiring great excavations, produced in the course of time extensive subterraneous passages in the direction of which it became necessary to introduce a certain regularity, to leave posts and props for the earth, to form openings or square places in order to facilitate circulation and work.

These underground passages or catacombs opened within the ancient enclosure of Rome extend under the

ancient *Labican* and *Prenestina* ways, and communicate by an infinite number of ramifications, on one side with the catacomb of S. Lorenzo, on the other with that of S. Agnes. That the christian catacombs were originally, in a great part at least, the work of the ancient Romans does not admit a doubt. Whether these quarries served or not as places of sepulture for the ancients or whether they were appropriated exclusively by the early christians as a resting place for their brothers or their martyrs, is a question referred to the learned work of Paoul Rochette from which we have borrowed the present lines. (1).

It is in the catacombs of Rome that we find the most ancient and most authentic records of the early periods of Christianity.

A visit to the catacombs which can be made only by torch light, at times by creeping on the ground and opening with difficulty the way through falling earth rendering the return impossible, was attended some years ago with great danger. Who does not remember the tragic adventure of the french painter Robert which has furnished the Abbé Delille with a beautiful episode in his poem of *Imagination* ?

(1) *Tableau des Catacombes de Rome* par M. Paoul Rochette
1. vol. in 12. Paris 1837.

The access to these quarries is now limited by the local authorities to the upper cemetery, dug under the Appian way in the vicinity of the S. Sebastian church.

The greater part of these catacombs have their entrance in the church itself which was built over them when christianity left its obscure retreats to reign over the world. It is to those of S. Sebastian, of S. Agnes and of S. Lorenzo beyond the walls that is limited, in a very small part of their immense circuit, the curiosity of travellers and antiquaries.

The entrance into the other catacombs is by the gardens or vineyards that cover the soil of ancient Rome within the precincts of the modern town.

The greater part consist of two or several stories communicating at certain distances by means of steps. It is also by private steps that the descent is practicable from the desert which surrounds Rome into the subterraneous alleys that form another desert below. It is by rare and narrow openings made here and there but in a great part filled up by earth or briars that the light penetrates feebly into these dark and narrow passages.

To judge of the impression produced by the catacombs it is necessary to have visited them with an intelligent guide or alone with one's own thoughts; *many of the roads that are prolonged or crossed in several directions are more than a mile in length; in*

those where the partitions have not been stript of their ancient ornaments it requires no effort of imagination to fancy an immense town peopled with the dead; now and then squares or public “piazze” with monuments of a higher style or of a greater size with small temples, the primitive models of Christian churches, with wells or cisterns, add to the illusion created by these subterranean cities; the silence that reigns around adds to the deep impressions produced by the reflection that it was in these retreats that a proscribed and persecuted religion sought a refuge.

The most ancient, most celebrated and most accessible of these catacombs are those of S. Sebastian situated under the Appian way that form at the present day a part of the extensive cemetery of S. Calixto excavated in the early times of the Republic. It is probably this part of the soil of Rome that furnished the materials of the first walls.

The descent into these catacombs is by a staircase which finishes at the chapel of S. Francesca on the left side of the S. Sebastian church. The first subterranean room at the end of the stairs is a chapel with a bust of S. Sebastian by *Bernini* and the tomb of S. *Lucina*.

The biblical subjects represented in the paintings of the catacombs are the following:

1. *Jonas in its four principal circumstances.*

2. Moses striking with his rod the rock of Horeb.
3. Moses receiving the table of the law.
4. Noah in the arch of the deluge.
5. The sacrifice of Abraham.
6. Adam and Eve.
7. The three Hebrews in the furnace.
8. Daniel in the lion's den.
9. Elia carried up to heaven.
10. David holding the bow.
11. Job seated on the ground.
12. Tobia with the fish.

Subjects taken from the Gospel

1. Christ in his mother's lap receiving the presents of the Magi kings.
2. Christ with the doctors.
3. Christ seated in the midst of his disciples or with the twelve apostles or between S. Peter and S. Paul.
4. The multiplication of loaves.
5. Christ curing the paralytic.
6. Christ restoring sight to the blind.
7. The resurrection of Lazzarus.
8. The good shepherd.

After the paintings which decorate the roof and sides of the sepulchral chambers of the catacombs the

jects that attract attention are the coffins and tomb ones, some having bas reliefs, others covered with mbols and inscriptions which form a large and valuable aterial in the history of christian antiquity.

THE END.

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